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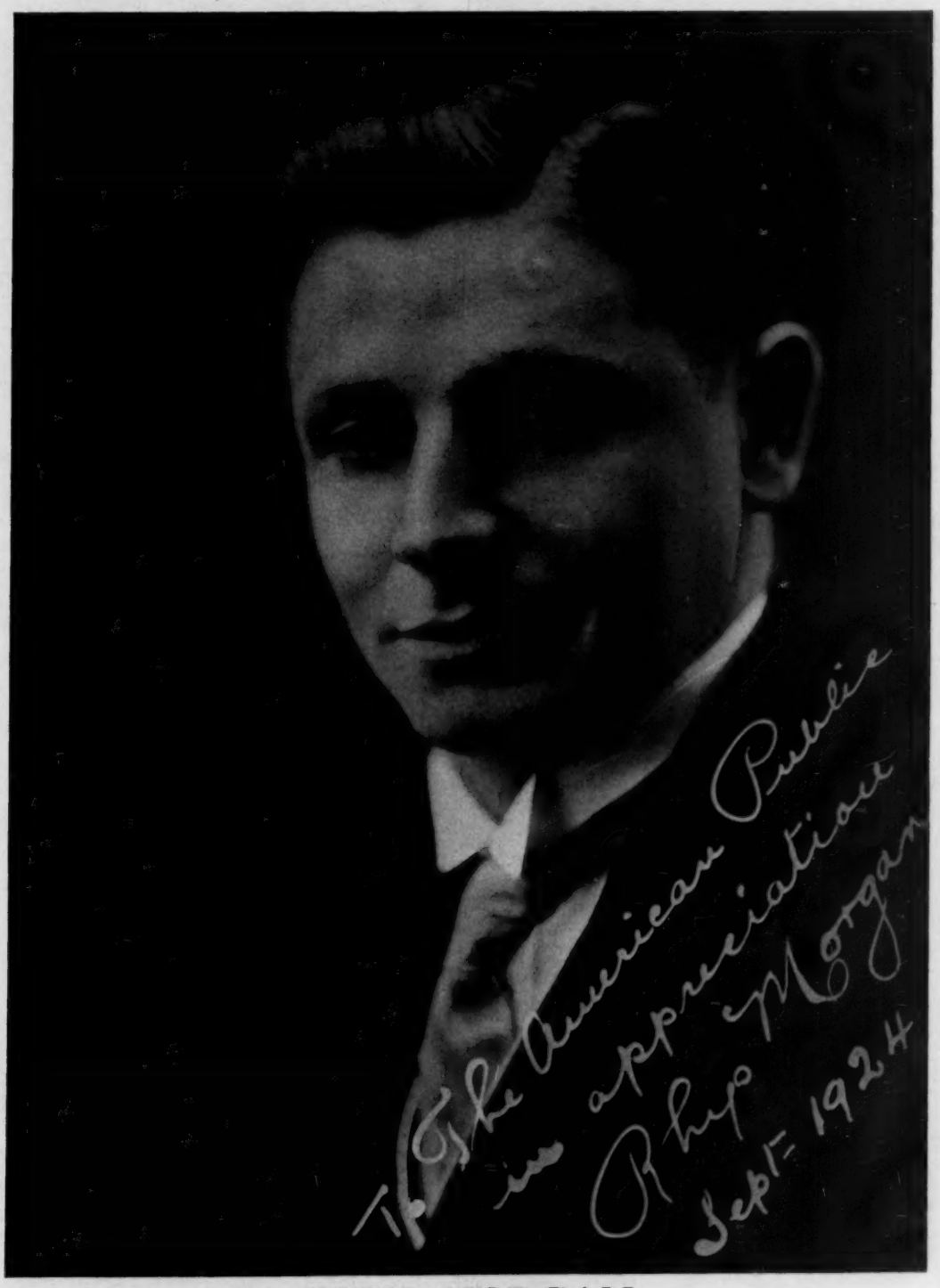

RHYS MORGAN

THE WELSH TENOR

BOOKED SOLIDLY TO JANUARY 1

VOL. LXXXIX—No. 13
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MUSICAL COURIER

NEW YORK, THURSDAY,
September 25, 1924

ANNUAL BERKSHIRE CHAMBER MUSIC FESTIVAL PROVES A BRILLIANT SUCCESS

Riegger's Prize Composition Consists of Graceful and Attractive Music if not Particularly Distinctive—American Program Delightful—Chausson Work and the Scotch and Irish Songs Enthuse All—Many Well Known Musicians Attend—A Tribute to Mrs. F. S. Coolidge—Sidelights on the Festival

The opening of the annual Berkshire Chamber Music Festival at Pittsfield on Wednesday, September 17, was not blessed with the good weather which usually attends this annual musical treat so generously offered by Mrs. F. S. Coolidge. It was a rainy, misty afternoon, which fact did not dampen the enthusiasm or limit the attendance of the throng of guests, including dozens of personages prominent in the musical world, who attended.

The opening program was offered by the Festival Quartet of South Mountain—William Kroll, first violin; Hugo Kortschak, viola; Karl Kraeuter, second violin; Willem Willeke, cello, with Mischa Levitzki assisting at the piano. The first number was the Mozart quartet in F major (K No. 590), fresh, delightful music, that started the festival off in just the right mood. Following it was the d'Indy quartet in E major, op. 45, and the players did as much justice to the calm, intellectual concept of this work as they had to be freshness and enthusiasm of the Mozart which preceded it. Mr. Levitzki joined the quartet for the performance of Suk's G minor quintet, op. 8, for piano and strings, written by the veteran violinist of the celebrated Bohemian Quartet. Needless to say, it was extremely idiomatic and effective.

Suk has by no means neglected the melodic element in the composition, which made it thoroughly agreeable to hear, and as a class, it might be called semi-modern both as to form and harmonic treatment. Mr. Levitzki was afforded a number of opportunities to come forward, which he did, taking pains, however, never to project himself out of his proportionate value in the ensemble, which, by the way, was as perfect as if the quartet had been playing with him regularly for years. All in all, the opening program was a most attractive one.

All Bach

On Thursday morning, September 11, the program was devoted entirely to the works of Johann Sebastian Bach, and enlisted the services of Harold Samuel, piano; Georges Enesco, violin, and Fraser Gange, baritone. Mr. Samuel, making his debut in this country, began the program with the Prelude and Fugue in E minor and the French Suite in G major. He impressed at once with his evident thorough knowledge of and sympathy with the works of the great master. His technic was entirely ample and it was evidently his purpose to infuse these classic pages with a degree of warmth which would give them life, without, at the same time, resorting to any exaggeration in the attempt to bring out a romanticism which does not lie in them. The lighter numbers of the French Suite were delightfully done and brought forth instantaneous applause.

Then came Enesco, who played the E major sonata with Mr. Samuel. It was a splendid bit of musicianship on the part of both the artists, an engrossing performance which did full justice to J. S. B. and to the two musicians themselves.

The program opened with the C minor toccata for piano, which served to introduce to America the famous English Bach specialist, Harold Samuel. In the first hundred bars Mr. Samuel proved that the reputation which had preceded him here was entirely justified. He plays Bach with beautiful clarity. Never for a moment does one of the contrapuntal voices become lost to the ear. But others have done that. What distinguishes Harold Samuel's Bach playing is the impression he makes of a genuine familiarity with Bach, a fondness for him—Bach, the man, not Bach the composer. Mr. Samuel loves the dear old gentleman of Leipsic, and, because of loving him, gives to the interpretations of his works his best and most friendly effort in order that he may present them so as to charm and engage. There is an ingratiating warmth to his Bach playing that removes the music at once from cold, formal classicism and presents it as something friendly and pleasant. In a word, what Mr. Samuel does is to make friends for Bach of those who have hitherto regarded him as something to be endured rather than cherished. Nor was his partner in the E major sonata, Georges Enesco, the Roumanian violinist, behind him in this regard. It was a truly inspiring performance of the beautful work.

Then, for a third, there was Fraser Gange, the Scotch baritone, to be reckoned with. There may be some other baritone who can sing the two numbers he offered, Hier in Meines Vaters Staette (Cantata No. 32) and Gleichwie die Wilden Meereswellen (Cantata No. 148), as well as he, but no one comes to mind at the moment. From the standpoint of vocal technic he left nothing to be desired. One understood at last why those extraordinary florid passages (as in the Meereswellen) were written in those days. But it was in his truly moving reading of the first aria, superb in its serene, deeply emotional beauty, that he showed what Bach singing is at its best. His phrasing and style were in the highest degree impressive and his was the heartiest reward of the program. Messrs. Samuel and Enesco provided most sympathetic accompaniments.

After intermission even the splendid musicianship and impeccable style and execution of Mr. Enesco, playing the C major sonata for violin unaccompanied, could not conceal the fact that twenty-odd minutes of listening to the violin all by itself is a good deal of a bore to the average listener, even one musically trained. One admired his devotion and his art. Mr. Samuel closed the program with the Prelude and Fugue in E flat major and the delightful French suite in G major.

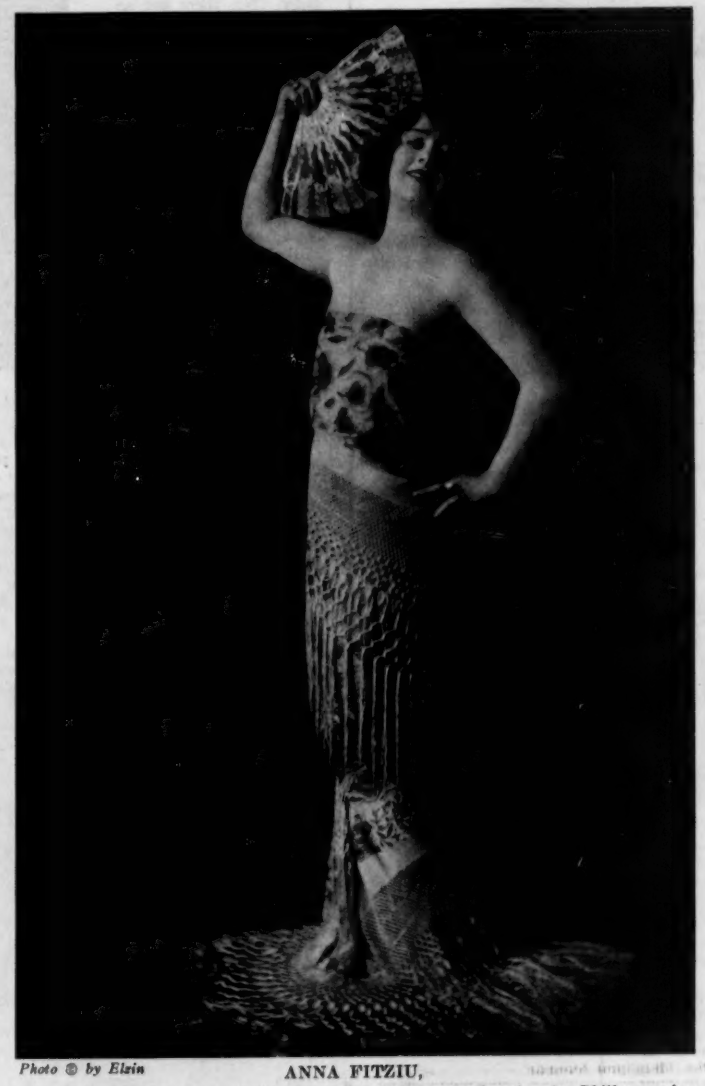


Photo © by Elzin ANNA FITZIU,

who made a special trip to California to appear with the Los Angeles Philharmonic, under Modest Altschuler, at the Hollywood Bowl on September 14, at a concert for the benefit of the Jewish Consumptive Relief Association. Miss Fitziu received an ovation from the large audience. She will be heard in her first New York recital at Carnegie Hall on Thursday evening, October 23.

The American Program.

The afternoon program began in the key in which the morning left off. There was first the John Alden Carpenter violin and piano sonata in G major, next the Leo Sowerby cello sonata, also in the same key, and, after intermission, Samuel Gardner's quintet in F minor, To a Soldier, for piano and strings, op. 18.

"The last shall be first," says the Holy Writ, and again was it true in this instance. The Gardner quintet stood out as by far the most vital and important work of the afternoon. It is dedicated to the memory of David Hochstein. The composer, a bosom friend of the young violinist who suffered a heroic death in the great war, was evidently moved by his subject to the writing of a deeply impressive work. It is in two sections, La Vie and La Mort, with various subdivisions. Most effective was the delicacy of part of the episode entitled Dans la Foret, the dignified and solemn Quasi Marcia which followed it, and the broadly lyric theme of the cello in the epilogue. The composition is well knit throughout. Both sections have a definite beginning, middle and end, though the composer has by no means hampered himself with the canons of strict form. And best of all, he had something to say. His thematic material is pregnant with meaning and with emotion, emotion that the composer felt within himself and which he has succeeded in conveying to his hearers through the skilful use of his chosen medium. The writing is idiomatic throughout.

The Festival Quartet, with Carl Friedberg assisting at the piano, played it as the composer wrote it, con amore. It was a splendidly vital performance. The audience applauded the musicians with great heartiness and called the composer out repeatedly, with vast enthusiasm and many cries of "bravo."

Jacques Gordon, playing the violin better than ever, did his level best with fine tone and finished workmanship for the Carpenter sonata, and Carl Friedberg strove equally at the piano. But written (one hears) in 1897, it does not represent the Carpenter of today. It is fragmentary, unbound, and astonishingly reminiscent of composers who were doubtless Mr. Carpenter's favorites at that period. The Largo Mistico, pleasantest and shortest episode of the work, strikingly recalls the Grieg picture of the old mother who died with Peer Gynt riding the bed post.

Nor was the Sowerby sonata, played admirably by Hans Kindler and the composer, of his best work. Written some three years ago, it lacks to a great extent that turn for originality and virility of rhythm which first called attention to the young Chicagoan. The first movement, "gently swinging, but not too slowly," leans too much toward the "gently" idea; the second, "slow and rhapsodically," interests more through some clever use of cello idioms—or tricks, if one wishes to call them so; and the third, starting with the annunciation of a highly syncopated theme by the cello pizzicato, is more nearly in Sowerby's best style. Peculiarly enough, nowhere in the work does the composer give the cello a chance at that which it can do best of all—a long, sustained cantabile.

Beautiful Chausson Work

The weather after the first day—and even then the actual rain stopped before concert time—showed its usual kindness and courtesy to Mrs. Coolidge and her guests. Thursday was a smiling New England September at its best, and Friday no less lovely. The Friday morning program started with the Beethoven D major trio, op. 70, No. 1, played by the Rich-Kindler-Hammann Trio, and the Brahms F major sonata for cello and piano, played by Hans Kindler and Ellis Clark Hammann, of which it need only be said that fine music was finely performed.

There is always the high moment at these festivals. This year it was the truly superb performance of Chausson's concerto for violin, string quartet and piano, a work that deserves to be heard much oftener than it is. Georges Enesco, playing vastly better than when he first came to this country two or three years ago, gave a masterly performance of the solo part. His tone was beautiful to a degree, and, thoroughly in sympathy with the romantic style of the music, he played in a manner that definitely placed him among the great violinists of today. Nor was he lacking in support of the first order from the Rich Quartet of Philadelphia (Thaddeus Rich, Harry Aleinikoff, Romain Verney and Hans Kindler) and Carl Friedberg, who played the difficult piano part brilliantly. It was a performance that roused the audience to the greatest enthusiasm of the week and caused the performers to be called back time after time.

The Chausson work, itself, is bubbling over with beauty of a romantic kind. The second movement (Sicilienne) is a delicate gem and the third (Grave) worthy in its serene ecstasy of César Franck (whose pupil Chausson was) at his best. What a tragedy that such a talent should have been taken away from the world at only twenty-seven years!

The Final Program

The closing program on Friday afternoon, September 19, brought forward as its first item the Lenox String Quartet (Sandor Harmati, Wolfe Wolfinsohn, Nicholas Moldavon, and Emmeran Stoeber), with Dorothy Moulton, as exponents of the second Schoenberg quartet, which employs a voice in the last two movements.

On second hearing—it was given in New York last winter—this work appealed no more strongly to the writer than at first. Schoenberg is an extremely clever musical workman, but whether the peculiar things which he has to say are really to be the music of the future, only time will

(*Continued on page* 31)

MUSIC AND MUSICAL INSTRUMENTS IN THE LAND AND DAYS OF TUT-ANK-AMEN

An Interview with Brian Brown, an authority on the Orient, and Author of The Wisdom of the Egyptians, etc.

By BASANTA KOOMAR ROY

PERHAPS no country under the sun has been so much talked about lately as the ancient land of Egypt. The discovery of the tomb of Tut-Ank-Amen, with all its rare artistic treasures of fabulous riches, has captured the imagination of the world. It ushers in a new era in the study of Oriental history, and the history of fine arts in particular. The inconceivably gorgeous ornaments and exquisite works of rare craftmanship have made the people of the West stagger with the imposing character of the antiquity and grandeur of Egyptian civilization. The world at large is, by this time, thoroughly acquainted with Egyptian art works in gold and silver, in ivory and ebony, in silk and linen.

But it seems strange that almost nothing has yet been said about the music of ancient Egypt. I thought within myself that the people that attained such eminent heights in other arts must have developed the science of music, too, to a high degree of perfection. If they did not, why did they not? If they did, how did their music compare with the music of other countries, both Oriental and Occidental? I glanced over the pages of The Wisdom of the Egyptians, a timely book that has aroused much interest in America, Europe and the Orient, but failed to find anything about Egyptian music. So I recently asked the author of this, and other books on India and China, who is also a tenor, who sings only for the joy of his friends:

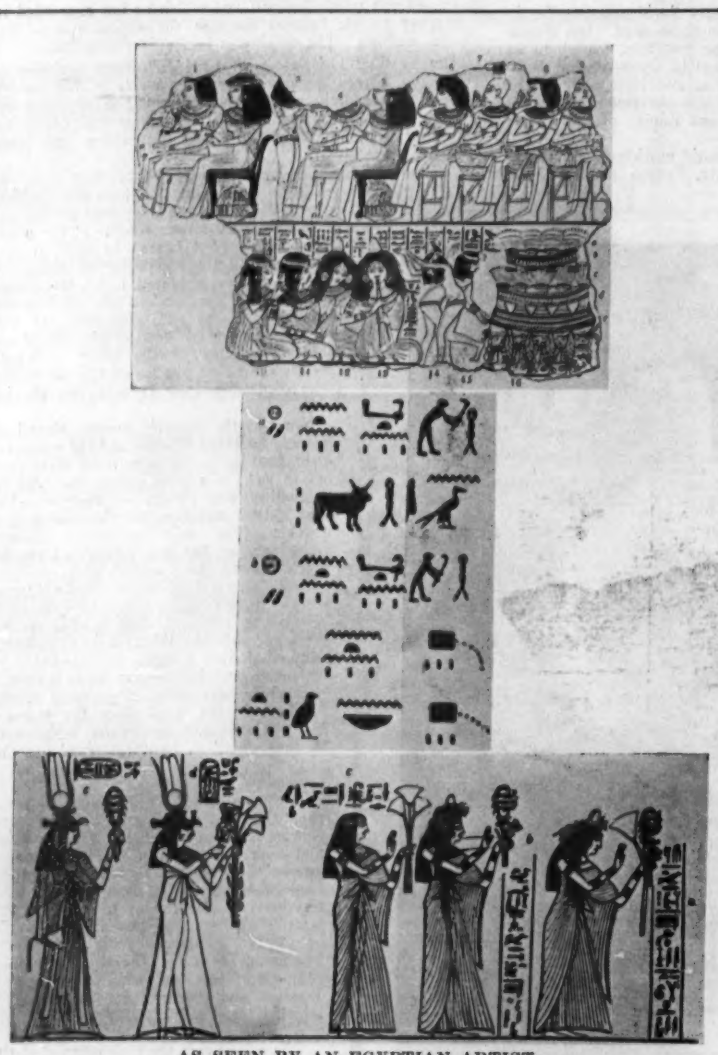
"Mr. Brown, did the Egyptians develop any system of music? If so, what was the nature of their music in those days of ages ago?"

"Yes, yes," said Mr. Brown, rather excitedly, as he twinkled his Celtic eyes. "Yes, they had a wonderful system of music. It is strange that you should ask me about a thing in which I am much interested as a musician."

"Great minds think alike, you know," I said jokingly.

Mr. Brown laughed, and continued: "You see, we in the West are so proud of our civilization that it almost breaks our heart to admit that the Orientals developed a wonderful civilization long, long before the people of the West even evolved out of sheer savagery. When our forefathers lived in mountain caves, yours slept on carved ivory beds. When we could not even think of fine arts, you developed them to a point of excellence we have not even yet been able to attain.

"But to return to music—centuries, centuries before the Christian era, the Egyptians knew the science of music, and music was a part of their daily life. You no doubt know that the ancient Egyptians of the upper classes were very pleasure-seeking and luxury-loving. They used music for social entertainments, court functions, martial engagements and religious ceremonies. Musicians were chosen to compose special music for the funerals of celebrities, and special musicians performed on such occasions. The tombs of such people were decorated with musical instruments and mural paintings of musical scenes. It is from such paintings and pieces of sculpture that we have to make references regarding the system of music that prevailed in ancient Egypt."



AS SEEN BY AN EGYPTIAN ARTIST.

(Top) Music and Dancing. One woman appears to be playing on a simple reed instrument, while others beat the rhythm for the dancers with their hands. (Center) Text of ancient Egyptian threshing song (translation in the accompanying article). (Bottom) Priestesses in procession. The first, second and fifth figures are playing on the sistrum.

"Did they leave any books on music, and did they develop a system of musical notation?"

"No," said Mr. Brown sadly, "No, there are no treatises on the science of music of the ancient Egyptians, as you have in India, and, as in India, there is no trace whatsoever of a system of notation. Perhaps they had both and all have been lost in the ravages of warfare or in the floods of the Nile. Music was not much diffused. The musicians formed a caste of their own. It was only the sons of musicians who were allowed to be musicians. Thus music suffered much, no doubt."

"It is claimed that the Greek music owed its origin to the music of ancient Egypt. What do you think about that?"

Plato's Hat Off to the Egyptians

"From the earliest days the Greeks and the Egyptians were in constant communication with each other. Greek savants frequently travelled in Egypt and learned many things there. A great many Greek authorities quite outspokenly admit that their system of music was derived from the Egyptians. Thus Plato admits," and Mr. Brown began to read from his notes the following passage from Plato:

"'The plan which we have been laying down for the education of youth was known long ago to the Egyptians, that nothing but beautiful forms and fine music should be permitted to enter into the assemblies of young people. Having settled what those forms and what that music should be, they exhibited them in their temples; nor was it allowable for painters or other imitative artists to innovate or invent any forms different from what were established; nor was it lawful, either in painting, statuary, or any of the branches of music to make any alteration. Upon examination, therefore, you will find that the pictures and statues made ten thousand years ago are in no particular better or worse than those of the present day. . . . What they ordained about music is right; and it deserves consideration that they were able to make laws about things of this kind, firmly establishing such melody as was fitted to rectify the perverseness of Nature. This must have been the work of the Deity, or of some divine man, as, in fact, they say in Egypt that the music which has been so long preserved was composed by Isis, and the poetry likewise.'

BRIAN BROWN,
authority on the cultural life of the Orient.

Egyptian Songs.

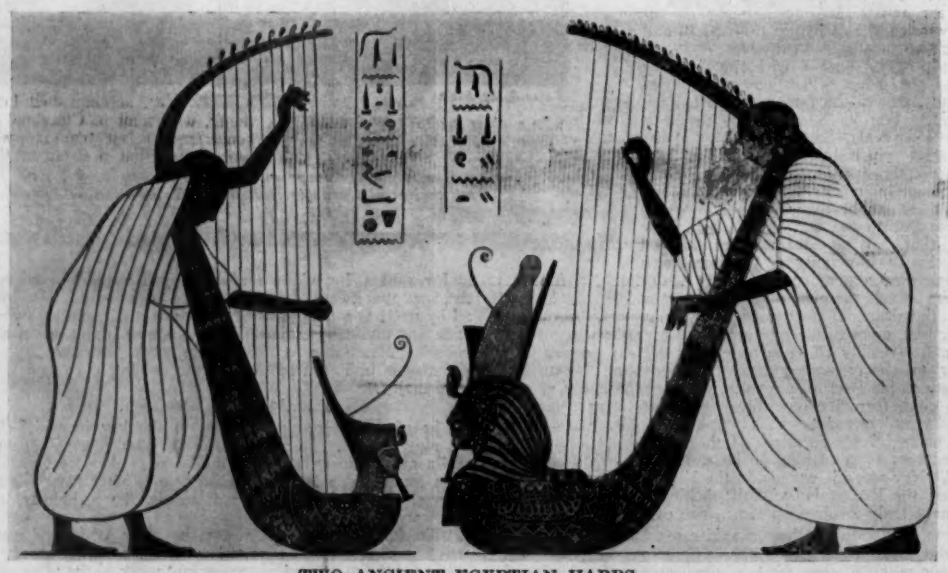
"The music of the Egyptians," continued Mr. Brown, "was closely connected with poetry and dancing. Dancing and music always went together. Here is a threshing song in hieroglyphics. It is an interesting picture to look at. It is a song of the threshers. (See Illustrations.) It reads thus in Egyptian:

Hai ten en ten
Hai ten en ten auu
Hai ten en ten
Hai ten en ten
Teha er amu
Khan en nebu ten.

"Translated it is as follows:

Thrash ye for yourselves,
Thrash ye for yourselves, O oxen,
Thrash ye for yourselves,

(*Continued on page* 18)



TWO ANCIENT EGYPTIAN HARPS,
one with thirteen strings, the other with ten.

"MUSICAL CONDITIONS IN GERMANY RATHER DEPRESSING," SAYS ALEXANDER LAMBERT, JUST RETURNED FROM THERE

Tells of the Many Tributes Paid to Godowsky, Who Will Not Return Until April—All the Best in Music is in America, He Says—Visits Paderewski—Morris Gest Interested in Moussorgsky's Opera Comique

Alexander Lambert got back from Europe the other day in the best of health and full of that active spirit which never diminishes in the slightest, notwithstanding his years of service as pianist and teacher. It is the first time in several years that Mr. Lambert has been abroad to spend the entire summer. He left in June, crossing with Leopold Godowsky and Mrs. Godowsky, and spent several weeks in their company in Berlin, Vienna and Carlsbad.

"It is astonishing," said Mr. Lambert, "and a real tribute to the man, to see how Godowsky is loved, admired and remembered in Europe. He went over only with the intention of renewing pre-war acquaintances and spending a quiet summer, but he had no more than arrived in Berlin before offers of engagements began to pour in on him so pressingly that he could not resist them and decided to spend the next winter in Europe. He will not return to America until April, 1925. Before I left, arrangements had been made for three recitals in Berlin and three in Vienna, besides appearances with orchestra in both these cities, a tour through Spain and another through Italy. I spent some time in Carlsbad, which was filled with musicians. Among those there at the time were Fritz Kreisler, Julia Culp and the Italian composer, Montemezzi, with his American wife.

"I arranged a little evening while there at which about twenty musicians were present, when Godowsky played a number of the new Bach transcriptions which he has made for piano. They were received with the same enthusiasm which every musician who heard them before he left New York had for them."

"How are musical conditions in Germany?"

"Rather depressing. You see I had not been there since the war and I did not know what they have had to contend with. Their standards are lower all around. What I was particularly impressed with was the fact that we have right in America all the best there is in music today—the best orchestras, the best opera, the best artists and the best teachers. The old system has changed. If any one wants to complete his musical education today, he must come from Europe to America, not go the other way as was so long the case.

"After I left Carlsbad I took a little side trip into Italy and spent a few days at the Lido, where I had a very pleasant time with Artur Bodanzky, Max Reinhardt, Morris Gest and Joseph Urban. Bodanzky, by the way, had a very interesting score of Moussorgsky's, an opera-comique, which he played through for me. It is among the possibilities that Mr. Gest may put it on over here next year. From Italy I went up to Switzerland and dropped in to surprise my dear friend Ignace Paderewski, just at the time of his birthday. I spent two days at his villa. Paderewski lives in really princely style. The house is always full of guests, among them, of course, not only foremost persons of the musical world, but also many distinguished people from all other fields, especially the political, in which Paderewski is so widely known. On the night of his birthday there were no less than 200 people. There was a tremendous celebration, with illumination and fireworks of all sorts. Among the Americans present were Josef Hofmann and Mrs. Hofmann, Mr. and Mrs. Ernest Schelling, and Timothee Adamowski. I spent two most enjoyable days there. And, by the way, Paderewski told me something very interesting. When, as Premier of Poland, he was reorganizing that country, the story was spread in America that he was a Jew hater and unfriendly to the race which forms so large a percentage of the population of his native land. Paderewski told me this was absolutely untrue, that he had never had anything but the most friendly sentiments towards them, and, as Premier, had done nothing to injure them politically in any way; that the contrary, in fact, was true. He assured me that the entire story emanated from Germany and was nothing but a bit of German propaganda started in hopes of weakening his position at home."

Mr. Lambert was among the first of the well known teachers to arrive home this fall and has already been hard at work in the studio for a few weeks, just as busy teaching as he always has been through all the years of his long career.

H.

PADEREWSKI AND HIS AMERICAN FRIEND, ALEXANDER LAMBERT, *the pianist and teacher. Mr. Lambert, who has just returned from a vacation trip to Europe, was the guest of the famous pianist and former Polish Premier at his magnificent villa at Riond Bosson, near Morges, on the Lake of Geneva, the photograph of which is shown above.*

CLEVELAND ORCHESTRA ANNOUNCES ATTRACTIONS FOR THE NEW SEASON

Under Sokoloff's Direction Eighteen Pairs of Symphony Concerts Are to Be Given in Addition to Ten Popular Programs and Ten Children's Concerts—Educational Series and Special Programs to Be Continued—Stravinsky to Be Guest

It was only a few short years ago (six to be exact) that Nicolai Sokoloff was called to take charge of Cleveland's newly organized symphony orchestra, but the work he has done since then has been to such good purpose that not only he but also his orchestra have already gained an enviable reputation throughout the East and Middle West.

Mrs. Adella Prentiss Hughes, manager of the organization, has just made public her plans for the coming, or seventh season of the orchestra. In brief, they provide for eighteen pairs of symphony concerts (two more than last year) in Cleveland on Thursday evenings and the following Saturday afternoons, to which are added a series of ten popular programs to be given on Sunday afternoons. There will also be ten children's concerts, as well as several special programs. The management is planning to continue its educational activities through the medium of its two orchestral schools (run with the cooperation of the Cleveland Board of Education) and its fifth annual music memory contest. Plans for the orchestra's appearance outside its home town have not yet been divulged, but these concerts will undoubtedly be at least as numerous as during last season, when thirty-seven cities in eleven states and Canada were visited and fifty-nine concerts given.

The Ohio city is to be congratulated on the fine list of artists which have been secured as soloists. The first program is to be given on October 16 and 18 and will be entirely by the orchestra as is the custom. The following week, however, Mischa Elman will appear as soloist for the first time with the organization. Other violinists engaged for later in the season include the Roumanian, Georges Enesco, who made a distinct hit at his appearance with the Orchestra last winter, and Efrem Zimbalist, engaged for the fourth time. Arthur Beckwith, the accomplished Londoner, who went to Cleveland as concertmaster last year and who will occupy that desk again this season, will be one of the attractions on another program, having as his collaborator Carlton Cooley, leader of the viola section, which was so greatly commended during the past winter.

Two cellists are numbered among the soloists—Pablo Casals, and Victor de Gomez, who seems to enjoy a growing popularity in the Ohio city as principal cellist of the orchestra.

Five vocalists have been engaged, all of whom are newcomers with the organization except Edward Johnson, Metropolitan Opera tenor. This will be his fourth season with the orchestra. The new voices will be John Charles Thomas, baritone; Elsa Alsen, who received great commendation after her appearances in Cleveland last season with the ill fated Wagnerian Opera Company, and Clarence Whitehill, baritone from the Metropolitan Opera Company (these artists are to share the honors at the customary Wagnerian program in January): and Maria Ivogun, the soprano from the Munich Opera Company.

IGOR STRAVINSKY,

with Mr. and Mrs. Arthur Sachs of New York, at Biarritz. Mrs. Sachs is secretary of the auxiliary board of the Philharmonic Society of New York.

Olga Samaroff, Alfred Cortot, and Beryl Rubinstein are the pianists included in the list of soloists. The last named, by the way, is making himself very popular with the students of the Cleveland Institute of Music, where he is head of the piano department.

There should be unusual interest in the announcement that Igor Stravinsky, the much discussed Russian composer-pianist, is to visit Cleveland for the first time on February 12 and 14. Although two of his works are in the repertory of the orchestra they have seldom been performed, and concert goers should relish the opportunity of hearing more of them interpreted by the composer himself.

While the personnel of the organization has been strengthened by the addition of a few new faces, for the most part it remains the same as last year. Mr. Sokoloff, of course, will continue at the conductor's desk, with Arthur Shepherd as his assistant. The latter, who is entering upon his fifth year with the orchestra, will also continue to write the notes used in the programs.

The Musical Arts Association, which provides the necessary financial backing to keep the organization going, retains the following officers: John L. Severance, president; D. Z. Norton and Wm. G. Mather, vice-presidents; Dudley S. Blossom, executive vice-president; A. A. Brewster, treasurer, and Adella Prentiss Hughes, secretary. Mrs. Hughes, whose vision and constant endeavor are largely responsible for the growing success of the orchestra, will continue as its active manager.

E. D. B.

N. F. M. C. Young Artists' Contests Announced

The National Federation of Music Clubs has just issued a circular announcing the Sixth Biennial National Contest for Young Professional Musicians, which is to take place in 1925. State contests will be held in every state in which the Federation has an organization, between February 15 and March 30, 1925. Winners of the State Contest will participate in the District Contests, which will be held between April 15 and May 5. The National Contests will take place during the biennial convention of the N. F. M. C. at Portland, Ore., in June.

These contests are open to citizens of the United States, either native born or children of naturalized parents, who have resided in the United States more than one-half of their lives, and have had their entire musical training in the United States during the ten years preceding the contests. Contestants in the voice department must be between twenty and thirty years of age, those in the violin and piano departments between eighteen and thirty at the time of the State contest. The entrance fee is two dollars. A copy of the rules of the contest, with a list of the musical numbers required, also entry blanks, may be had by writing to the nearest district president. The MUSICAL COURIER has received a small supply of these lists and will be glad to send a copy to any reader upon application. The district presidents are:

Plymouth District—Mrs. Frederick S. Milliken, Brush Hill Road, Milton, Mass.
Liberty District—Mrs. Harry L. Vibbard, 204 Comstock Avenue, Syracuse, N. Y.
Capitol District—Mrs. Malcolm Perkins, Palmyra, Va.
South Atlantic District—Mrs. Cora Cox Lucas, Charles Edward Apts., Columbia, S. C.
Dixie District—Mrs. W. J. Grubb, Highland Park, Birmingham, Ala.
Great Lakes District—Mrs. C. B. Klingensmith, 119 Broadway, Youngstown, Ohio.
Central District—Mrs. Georgia Hall-Quick, 543 Bellevue Place, Milwaukee, Wis.
Southwest District—Mrs. R. N. Garrett, Eight Oaks, Eldorado, Arkansas.
Rocky Mountain District—Mrs. John C. Brumblay, 744 West 4th Street, Reno, Nev.
Lone Star District—Mrs. L. B. Colburn, Clovis, New Mexico.
Alaskan District—Florence E. Tobin, Ketchikan, P. O. Box c-12.
Philippine and Hawaiian Islands District—Mrs. J. F. Boomer, Box 493, Manila, Philippines.

Idis Lazar Reopens Studio

Idis Lazar, pianist and teacher, has returned from Europe and reopened her studios in New York.

FOLLOWING BY BRING TO GREAT OPINIONS CRITICS ENGAGEMENTS ARTIST

SEASON 1924-25 ENGAGEMENTS TO DATE

Berlin 2	New York 9	Chicago 6	Los Angeles 8
Vienna 2	Boston 2	Cleveland	Santa Maria
Paris 2	Syracuse	Moline	Santa Barbara
London 2	Philadelphia	San Francisco 8	North West Tour 12
	Pittsburg		

Inquiries Management Germaine Schnitzer, 1000 Park Avenue, New York City

Chickering Piano *Ampico Records*

LOS ANGELES EVENING EXPRESS, MONDAY, MARCH 17, 1924

MME. SCHNITZER GREAT PIANIST

By FLORENCE PIERCE REED

LOS ANGELES EXAMINER, MARCH 21, 1924

Mme. Schnitzer's Pianism Perfect

BY WILLIAM FROHME

HAS VIGOR

LOS ANGELES EXAMINER, MARCH 17. 1924.

PIANISTE IS GREAT ARTIST

Mme. Germaine Schnitzer, Soloist at Philharmonic, Enraptures Audience With Mastery

BY WILLIAM FROHME

LOS ANGELES EVENING HERALD, MARCH 17, 1924

SCHNITZER IS FEATURE OF CONCERT

Pianist Scores Triumph in Appearance With Philharmonic Orchestra

By CARL BRONSON

LOS ANGELES ILLUSTRATED DAILY NEWS, MONDAY, MARCH 17, 1924

Mme. Schnitzer Scores Triumph At Philharmonic

LOS ANGELES EVENING EXPRESS. FRIDAY, MARCH 21, 1924

DYNAMICS IN PIANISTE'S ART

By FLORENCE PIERCE REED

A woman pianiste with all the dynamics of the masculine player, plus innate feminine soul fire, is Mme. Germaine Schnitzer.

LARGE ATTENDANCE

The artiste was complimented with an attendance which was capacity on the main floor, with 400 seated on the stage and at least 500 turned away.

SAN FRANCISCO EXAMINER, MARCH 8, 1924

GIRL TRIUMPHS IN MOZART ART

By REDFERN MASON

THE MORNING OREGONIAN, SATURDAY, MARCH 1, 1924

Mme. Schnitzer's Recital Played Faultlessly.

Sure Touch and Intense Phraseology Displayed.

BY C. HILTON-TURVEY.

STOCKTON DAILY INDEPENDENT, MARCH 29, 1924.

ARTIST PROVES PIANO MASTERY WITH CONCERT

Madame Schnitzer Magician of Sound in Varied Program

THE SAN FRANCISCO JOURNAL, SATURDAY, MARCH 8, 1924

PIANIST FEATURES SYMPHONY CONCERT

Mme. Germaine Schnitzer Is Impressive in Her Introduction

SAN FRANCISCO CHRONICLE, MARCH 8, 1924

FRENCH MUSIC IS FEATURE AT FRIDAY CONCERT

By RAY C. B. BROWN

SHOWS MASTERLY SKILL

THE OREGON DAILY JOURNAL, PORTLAND, OREGON, SATURDAY, MARCH 1, 1924.

French Pianist Is Heard in Program Of Big Compositions

By J. L. Wallin

THE SEATTLE STAR, TUESDAY, MARCH 4, 1924.

Music

Germaine Schnitzer Great Artist

Mme. Germaine Schnitzer, young piano virtuoso, who has received such favorable criticism thruout the country, was heard in recital last evening at the Plymouth Congregational church. Considered one of the most talented women pianists of the day, her concert was a revelation of pianistic art.

LOS ANGELES EVENING HERALD, MARCH 21, 1924

MME. SCHNITZER IN RECITAL HERE

By CARL BRONSON

ST. LOUIS CIVIC MUSIC LEAGUE ANNOUNCES FIRST SEASON'S PLANS

De Pachmann, Van Gordon, Muzio, Schipa and Elman Among Artists Engaged—Piano Teachers' Educational Association Starts Third Season

St. Louis, Mo., September 20.—With a view toward the popularizing of good music and the stimulation of the general public interest in concerts, artist recitals, etc., the Civic Music League, which was recently formed in St. Louis, has just issued its first season's announcement which is creating widespread interest.

The League is sponsored by a number of prominent business and professional men who also comprise the official staff and executive board. Elizabeth Cueny, as secretary-manager, will have charge of the business details which is ample assurance of the success of the enterprise.

The Civic Music League takes the place of the Cueny Concert Course which has operated successfully during the last five seasons under Miss Cueny's direction presenting, each season, five concerts by artists of international renown. There will be no ticket sale for the concerts given by the League and only members will be admitted. Membership tickets are transferable and arrangements will be made whereby unused memberships will be available to guests of League members.

The general public will be given an opportunity to join the League upon payment of five dollars yearly dues and each season there will be five concerts by distinguished artists of the highest calibre. The attractions for the League's first season include de Pachmann, Cyrena Van Gordon, Claudia Muzio, Tito Schipa and Mischa Elman.

A united effort on the part of the officers and the executive board is being made to bring the message of the League's importance as a musical unit to everyone in the city; thus assuring a firm foundation for the future growth of the organization whose efforts are altogether altruistic. Any money earned will be devoted to furthering the cause of good music in St. Louis.

The officers are Mayor Henry W. Kiel, honorary president; F. W. A. Vesper, president; Thos. W. Garland, first vice-president; Isaac A. Hedges, second vice-president; R. F. McNally, treasurer, and Elizabeth Cueny, secretary-manager. The executive board consists of W. Frank Carter, E. M. Grossman, John H. Gundelach, A. A. Meyer, Carl F. G. Meyer and Aaron Waldheim.

PIANO TEACHERS' EDUCATIONAL ASSOCIATION

Following along somewhat the same lines as the Civic Music League, especially in the matter of popularizing good music, the Piano Teachers' Educational Association, now in its third season of musical activity, is doing splendid work in a concerted effort to heighten the appreciation of the art of piano playing. This association was formed by a number of prominent local piano teachers for the purpose of doing pioneer work in their chosen field. Three recitals are given each season by pianists of the highest rank and tickets are sold only by the teachers themselves, to their pupils and their families, at the nominal price of one dollar each. Any profits accruing at the end of the season are kept in the treasury for the future enlargement of the enterprise. The association consists of some thirty teachers of piano, with Ottmar Moll as president, and an executive committee consisting of David Earle, Leo C. Miller and Clara Meyer.

Last season the artists appearing under the association's auspices were Moriz Rosenthal, Maria Carreras and Erno Dohnanyi. The present season will bring forth Ossip Gabrilowitsch, E. Robert Schmitz and Arthur Shattuck.

O. C.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Tuesday Musical Club of San Antonio—Offers prize of $500 for musical pageant depicting history of music, open to all Americans. Contest closes January 1, 1925. For further instructions address Mrs. Clara Duggan Madison, 207 Richmond avenue, San Antonio, Tex.

Society of American Musicians—Contest in piano, voice, violin, cello and woodwind instruments; winners to appear as soloists with Chicago Symphony Orchestra; contest closes October 25. For rules and compositions to be used write Edwin J. Gemmer, secretary and treasurer, 917 Kimball Hall, Chicago, Ill.

Guilmant Organ School—Four free scholarships for organ students. Open to young men and women eighteen years of age. Contest held October 3. Applications must be sent before October 1 to Dr. Wm. C. Carl 17 E. 11 Street, New York City.

Berkshire Music Colony, Inc.—$1,000 for sonata or suite for violin and piano. Only unpublished works accepted. Contest open until April 1, 1926. Submit manuscripts, containing sealed envelope with name and address inside and marked with nom de plume, to Hugo Kortschak, 1054 Lexington Avenue, New York City.

B. Schott's Söhne—3,000 Goldmarks (about $750) for the first, and 1,500 Goldmarks for the second and third best concerto for one or more solo instruments and chamber orchestra. Unpublished scores must be signed with nom de plume and sent before December 1 to B. Schott's Söhne, publishers, London, England.

The Chicago North Shore Festival Association—$1,000 for the best work for orchestra submitted, the winning composition to be played at the final concert of the 1925 North Shore Music Festival. Contest ends January 1, 1925. Compositions should be sent to Carl D. Kinsey, 64 East Van Buren Street, Chicago, Ill.

Alviene University School of Arts—$3,000 in scholarships offered for light and grand opera and vocal training. Tests every Tuesday. Applicants communicate with Signor Nicolini, Secretary, Department of Opera, Alviene University School of Arts, 43 West 72nd Street, New York.

Alviene University School of Arts—$800 in scholarships in Dalcroze Eurythmics. Apply in person or by mail to the Secretary of Dalcroze Eurythmics Department, 43 West 72nd Street, New York.

Master Institute of United Arts—Free and partial scholarships. For further information apply 310 Riverside Drive, New York City, N. Y.

Joseph Pulitzer Scholarship—$1,500 scholarship, for best composition in extended and serious form, offered American student of music deemed most deserving to study in Europe. Manuscripts should be sent, before February 1, to New England Conservatory of Music, Huntington Avenue and Gainsborough Street, Boston, Mass.

Lyric Male Chorus of Milwaukee—$100 and $50 prizes offered American citizen for best musical setting to Kipling's poem, Where Earth's Last Picture Is Painted. Contest closes January 1. For further information address A. J. Van Dyke, 253 Plankinton Arcade, Milwaukee, Wis.

Rose Tomars—Two vocal scholarships open until October 15. Apply to 106 Central Park West, New York City.

The time for submitting scores for the $1,000 prize offered by W. A. Clark, Jr., of Los Angeles for the best symphony or symphonic poem by an American composer has been extended to May 1, 1925. Address communications to W. A. Clark, Jr., 2205 W. Adams Street, Los Angeles, Cal.

The Grand Opera Society of New York—five prize merberships, one each to soprano, contralto, baritone, tenor and bass. Information upon request. Application should be made now to the Grand Opera Society, 939 Eighth Avenue, New York City.

Zilpha Barnes Wood—one free scholarship in voice for one year. Apply now, 393 Eighth Avenue, New York City.

Bachaus' Engagements for American Tour

William Bachaus' engagements for his American tour, which starts in the middle of January, include appearances with the Philharmonic and Cincinnati orchestras, three New York recitals, two Chicago recitals, and concerts in Boston, Philadelphia, Indianapolis, Trenton, Northampton, Colorado Springs, Charlotte, Columbia and other cities, along with two appearances in Havana at the end of March. Mr. Bachaus' tour will last until the end of April.

Marguerite Potter Pupil Heard Over WNYC

Richard Finley, tenor, whose voice has been attracting much attention the past season, was heard over WNYC on the evening of September 6. Judging from the letters received from all over the country, he created a fine impression. He is a product of the Marguerite Potter Studios.

Memphis to Hear Paul Althouse

On October 23, Paul Althouse will sing in concert at Memphis, Tenn. Contracts for an appearance there by the popular tenor have just been signed and he will fill the engagement directly after his appearance in Jackson, Tenn., on October 20, already announced.

Frances Foster Reopens Studio

Frances Foster, coach and accompanist, following a delightful summer in Mexico, has reopened her New York studios.

Frieda Hempel in Mountain Adventure

Frieda Hempel—and this is no press agent story, for the prima donna related it herself in a letter to a member of the MUSICAL COURIER staff—had a real mountaineering adventure this summer. "It is so cold here at Sils Maria"—the little town in the Upper Engadine from which she writes—"that I shall fly to the Lido to get my feet warm again. And excitement! I have had all I need for this year. One day we started off and almost got lost in the mountains. The party was made up of two men, good climbers, and myself. The day wasn't very cheerful but we expected it to clear, and started off without guides—the first time I have ever done it. When we were about 2800 meters up a heavy snowstorm came upon us. We took refuge in the lee of a big boulder and had to sit there and wait for a long time, getting quite discouraged and anxious. Finally we saw four men far off, crossing a deep snow field. We watched them with our glasses as they came nearer. We gave them the mountaineer's signal, calling 'halloh' six times a minute and waving. Finally they saw us and came over to where we were.

"They were queer looking fellows, dirty, and unshaven. They wouldn't tell us where they had come from, nor where they were going to. They spoke nothing but Italian, and promised to bring us to Sils Maria if we would follow them. Without a word more, they led us down over almost impossibly dangerous paths that we would never have dared to attempt alone. When we arrived in the village late in the evening everybody was very excited. They told us that our mysterious guides were Italian smugglers and that we had unconsciously been in the greatest danger, as the Italian customs police shoot them on sight. They carry coffee, sugar and chocolate, sometimes as much as fifty kilos in weight on their backs over the Italian boundary. In fact, they bought their stuff and started back later the very evening they brought us in. They go three days practically without sleep and all that a successful trip nets them is some fifty or sixty francs—think of it! I have been here twelve years and never saw them before. But this finished my climbing ambition for this year.

"I am going off to the Lido now and am taking with me my new friend. Her name is Diva. She is ten months old, weighs two pounds, has the finest Pekingese pedigree in the world, is a member of the Kennel Club, and protects me like a bloodhound."

FRIEDA HEMPEL,
with "the finest Pekingese in the world, little Diva," at Sils-Maria in the Engadine, Switzerland, where she has gone each summer for the last twelve years. It was so cold there in August, however, that she went down to Lido for a while.

Samoiloff Returns from Coast

Lazar S. Samoiloff has left San Francisco for his studio in New York after a most successful session of eight weeks master classes in San Francisco, which ended with a farewell banquet given him by 103 of his students. He stopped a few days in Los Angeles to relax and see the beauties afforded there, and was guest of honor at a large reception at the new Art Center, where he gave a talk on Voice before the 350 who gathered to do him honor. His next stop was Salt Lake, where a schedule of lessons for nine hours a day for a week awaited him; then he left in time to open his Bel Canto Studio in New York, September 15. Mr. Samoiloff's Western success has been phenomenal, and the fact that eighteen pupils left for New York to continue with him is the best possible proof that his work was appreciated.

In a two column interview published in the San Francisco Examiner and written by the musical editor of that paper, Redfern Mason said; "If a vote were taken of Samoiloff's pupils they would say that if their fees had been trebled, what they got was more than worth the money. We in California may be said metaphorically to "come from Missouri" and we have to be "shown." If Samoiloff's pupils are trustworthy witnesses (and they include many of our best vocal teachers), they have been "shown." Mr. Mason closes with these lines, "And I take my leave carrying with me the feeling of a man of galvanic personality, an artist to the finger-tips, and a brother."

Cleveland Institute Notes

Prior to the opening of the Cleveland Institute of Music on October 1, plans have been made for an increasingly successful season during this fifth year of the school. Already over one third more registrations have been recorded than at this time last year.

Increasing the faculty of the institute, adding courses, and opening up five new studios in the fine old residence that houses the school, are among the changes that will place the Institute in a still better position to follow their policy of "bringing to every type of student opportunity for the best musical education."

John Peirce, baritone, well known in the East as a recitalist, is joining the faculty this year as head of the voice department. Gladys Wells, a diploma graduate of the London School of Dalcroze Eurythmics, will teach the new course in eurythmics.

A new two-years' course in piano pedagogy for teachers and advanced students will be conducted by Beryl Rubinstein, offering a special certificate for those who complete the course successfully. In order that any teachers unable to attend during the day time may take the course, lessons will be given in the evening.

Mr. Peirce is a graduate of the New England Conservatory in piano, and he is a pupil of Stephen Townsend, the eminent voice teacher and chorus director. He also coached with J. Angus Winter and Emil Mollenhauer for repertory and oratorio, and became a member and soloist of the Boston Symphony Chorus. For the past three years he has been supervisor of music in the West Newbury public schools.

As director of the Simmons College Glee Club, and as a member of the noted quartet of the Harvard Church in Brookline, Mass., Mr. Peirce will bring additional ability to cooperate in the student and faculty activities at the Institute. Among the privileges for the students at the Institute are the chorus and string orchestra, both under the personal direction of Ernest Bloch, director.

By introducing the course in Dalcroze Eurythmics given by Miss Wells, the Institute is joining the ranks of leading conservatories the world over. Eurythmics has been taught during the last ten years in twenty-one European countries, in America and in Africa. It has been adopted by many conservatories and made an obligatory part of their courses.

Almost the entire faculty of last year is returning to the Institute. As there was no summer school this year, they have had an opportunity for several months of travel and study. Mr. Bloch conducted a master course at the San Francisco Conservatory of Music, and Mrs. Franklyn B. Sanders, assistant director, has been visiting the Pacific Coast.

Several members of the Institute have visited Clarens, Switzerland, the home of Andre de Ribaupierre of the Institute. Beryl Rubinstein attended the fete of St. Ignace at the home of Paderewski, and also had tea informally with the great musician. Among the guests at the fete were Josef Hofmann, pianist; Ernest Schelling, and Alfred Pochon, of the Flonzaley Quartet. Roger Sessions, Ruth Edwards and Dorothy Price, Hubert Linscott, formerly a member of the Institute faculty, and Mrs. C. G. Hickox, one of the founders, were among those visiting in Switzerland.

E. E. M.

May Stone Opens New Studio

May Stone's new studio at 144 West Seventy-seventh street, New York, was opened on September 22. Miss Stone's excellent reputation as a vocal teacher becomes more evident with the passing of time. Among her many pupils who have obtained excellent engagements in Boston, New York, New Orleans and other large cities, as well as abroad, are Carolyn Allingham, soprano, who is soloist at the Alexander Baptist Church, New York; Alice Bussy, mezzo-soprano; Anita Loew, lyric soprano; Gail Webster, coloratura soprano; Anne Judson, contralto, Ruth Deewall, soprano, soloist at Church of Christ, Scientist, Los Angeles, Cal., and Guiseppe Leone, baritone. This year two scholarships are being offered by Miss Stone, applications to be made before October 10.

Photo by White
MAY STONE

Miss Stone's career as a musician has been an interesting and varied one. At the age of thirteen she made her initial public appearance in New York as a pianist; her vocal debut was made some years later at a concert in Berlin. Miss Stone's first operatic engagement was at the municipal Opera of Zurich, where for three years she sang leading coloratura roles. From there she went to the Royal Opera of Karlsruhe, Germany, where for two years, with alternating guest performances in Berlin, Dresden, Stuttgart, Baden-Baden, Mannheim and other cities, she attained an enviable popularity. Artur Bodanzky chose her to create the part of Zerbinetta in Ariadne auf Naxos, at Mannheim, and she achieved a distinct success in the difficult role.

In America, Miss Stone has been heard throughout the United States and Canada in concerts, as well as with the Boston Grand Opera Company and the Wagnerian Festival Opera Company.

With the opening of Miss Stone's new studio, there will be a great influx of pupils, new and old, eager to benefit by the experience of this well known soprano.

Ralph Leopold Back in New York

Ralph Leopold, concert pianist and pedagogue, who spent the entire summer in rest and recreation at Cape Cod, Atlantic City and Cleveland, returned to New York, September 22, and at once resumed professional activities. Mr. Leopold intended to be at his New York studio on September 15, but a special recital engagement in Cleveland on September 20 prevented this.

Among his many concert engagements this season, is a recital in Washington, D. C., under the auspices of the Society of Fine Arts, on January 19, on which occasion Mr. Leopold will comply with the request of the committee by playing a program devoted to the romanticists.

Ignace Hilsberg in New Studio

Ignace Hilsberg, the pianist, who made his American debut last year with such pronounced success and won an ovation at the Stadium Concerts this past summer as well as carrying off the first prize, has just moved into a new studio at 20 West 83d St. Mr. Hilsberg is an exponent of the Esipoff and Sauer methods of piano pedagogy and is finding America an appreciative field for his work.

Ruth Rodgers Reëngaged

Ruth Rodgers has been reëngaged by the Oratorio Society of New York for two appearances this season.

HOW JEANNE GORDON, THE CONTRALTO, STUDIES AN OPERATIC ROLE

Jeanne Gordon, the contralto, is one of the few Americans who have been taken into the Metropolitan Opera Company and have gone straight ahead from her first season on, adding one major role to another and steadily making a front rank place for themselves among the leading international operatic singers of the day. Incidentally she is no less popular in concert. The general public is always interested to know "how the wheels go 'round," so this short personal explanation by Miss Gordon of the way in which she learns one of the roles in which she has been so successful will be particularly welcome. She says:

"Probably it seems strange to many who are music students that until recently I never actually analyzed the process by which I actually studied my operatic roles. Somehow I felt that I just absorbed them. Not to be facetious, or too far fetched in my similes, I think it must have been somewhat the same with my roles as with my rolls. I know I eat a roll every morning for breakfast but I never think anything further about it. And maybe that is the best way to absorb one's operatic roles too, for I think the more unconscious one is of actual details and the intricacies of process, the easier and at the same time the more thorough is the task accomplished.

"By this seeming lack of analytical detail, I don't wish to infer that one should use either a slipshod method or have lack of routine in practice. On the contrary. It seems to me that, like anything else, if the technic as such, in everything we do, is as orderly and well founded as possible, the ultimate result will be orderly and smooth. Fundamentally technic is the all-important necessity, but it should be forgotten as soon as possible in the application, so that the viewpoint be one of wide perspective and broad comprehension, particularly in operatic work, which is quite unlike the individual song. An opera is a whole book, a song is a short story. Yes, even the individual operatic aria! Though an aria could be, and often is separated, it is really part of a chapter, or an entire chapter, of the book. With this in mind, I start my operatic practice. My role is a book with a story set to music. Of course first I familiarize myself with the subject generally. Then particularly and intricately with the character and her relation both to the story itself and to the other characters.

"Every detail that has to do with the part, I take mental note of: the ideals of the person herself, then as the other characters see her; her dress; her costumes, and above all, her mannerisms. Mannerisms are really the most important part, the most important dramatic part of a character. How do we think of Carmen, for instance? By her mannerisms! Not by the story half as much as by the way she pulls her scarf about her torn waist after the fight in the cigarette factory or by the indifferent shrug of her shoulder when she is arrested for the offense, or by the way she tickles the end of Jose's nose with her rose, or by her despairing motions when she sees death in her cards.

"It is the same with the details in the interpretations of Delilah and Amneris and Venus, and so on. They all have their particular *allure*, and these are expressed in adequate mannerisms more than in the actual words, or the story, or even the music itself, for mannerisms are the thoughts back of the action and interpretation.

"When all of the coloring of the text—and the character—has been assimilated, then I turn to the music. This is simply fitted to the rest of the work like a duet. Of course the most important and expressive way to learn music—at least as far as I am concerned—is with the paramount idea of rhythm. This may not suit others at all, but it is my way. I learn my music in rhythmic curves, in nuances. I think of the whole role, yes even the whole opera, as a huge circle. Then I learn all my phrases in circular rhythmic nuances, which have musical 'give and take' according to the other singing parts, or according to the temperamental musical or dramatic rubato. A part should be timed almost as mechanically as the curtain at the end of the acts. After all, everything is tempo and rhythm; the orchestra has it under the conductor's baton; the chorus under the chorus master; and the scenery, the curtains, the lights, and the individual characters in the opera are all guided by it. If we have worked our lesson at home or in the studio with that idea of rhythmic motion in our individual roles as a part of the ever moving tempo of the whole, we will slide right into our places on the stage and help make the perfect and finished circle of action and completeness." H.

Photo © Mishkin JEANNE GORDON,
American contralto of the Metropolitan Opera Company as Dalila.

Historical Review of the New York Symphony Orchestra

George Engles, manager of the New York Symphony Orchestra, has just issued a thirty-page booklet, it being an historical and biographical review of the organization from its inception to the present day, and written by C. E. Le Massena, publicity director. The thirteen chapters have the following captions: Dr. Leopold Damrosch, Founding and Organization; Walter Damrosch, Policy and Management; Harry Harkness Flagler, Orchestral Personnel, Opera and Oratorio, Tours and Festivals, Artists and Guest Conductors, Library and Programs, Educational Work, Achievements, Flashlights from the Press.

Schmitz Master Class at MacPhail School

E. Robert Schmitz has been engaged for a three weeks' master class at the MacPhail School of Music, Minneapolis, Minn. He will give private lessons and hold twelve normal classes. Mr. Schmitz's mastery of piano technic and his ability to impart the scientific principles of the use of weight, touch and mental control have won for him throughout this country and Europe almost as great a reputation for teaching as he enjoys as a concert pianist. During his master class at the MacPhail School of Music last year, teachers and students unhesitatingly agreed that his principles were a great step forward in the development of pianoforte playing. His method of tone production opens up possibilities in color hitherto unknown, giving new life, color and beauty to musical expression. Plans are now being arranged whereby it is hoped to be able to offer a free scholarship to the most talented pianist in a contest to be held preceding Mr. Schmitz's arrival in Minneapolis. Mr. Schmitz has been engaged as soloist with the Minneapolis Symphony Orchestra for a concert in Minneapolis and St. Paul. Three lecture-recitals on piano literature will be given with illustrations from the classical, dramatic and modern periods in the auditorium of the MacPhail School of Music.

Frederick Southwick, well known concert singer and teacher, will be at the MacPhail School of Music for the entire season of 1924-25. Other notable additions to the faculty are Marie Louise Bailey Apfelbeck and Mr. and Mrs. James Bliss, pianists. The MacPhail School of Music now has a faculty of 125 teachers and a student enrollment of over 5,000.

Arvida Valdane to Be Heard in New York

Arvida Valdane, an American with a rich soprano voice, will be heard in New York and other cities this winter under the management of Annie Friedberg. Miss Valdane is an accomplished musician. She started her career as a pianist, but it was not long before her talent as a singer manifested itself and she decided to take up the voice as her profession.

Daniel Mayer Announces Artists

Daniel Mayer announces the following Aeolian Hall recitals early in October: 13 (evening), a piano recital by Dorothy Miller Duckwitz; 15 (evening), a violin recital by Harold Berkley; 18 (evening), a piano recital by Andrew Haigh, who made his debut last season.

Marye Berne Successful in Alaska

Marye Berne's fine voice is attracting much attention in Alaska. After every concert she has received the praise and well wishes of her enthusiastic audience. Following her Alaskan appearances Miss Berne is going to San Francisco to visit with her sister.

Bernice de Pasquali Well Received Everywhere

Bernice de Pasquali has been meeting with unanimous success wherever she has appeared on her vaudeville tour. The beauty and finished style of her singing have attracted considerable comment, but it is the choice of her numbers that has also been responsible for the favor with which each performance has been received. Among these numbers, one that invariably arouses her audiences to great applause is that successful ballad, Memory Lane, which is being sung by so many singers at present.

All the cities have commented at length upon her singing, and as space does not permit the reproduction of the press notices, a line or two from some of the principal cities is herewith quoted.

A Boston critic commented: "As the beautiful tones in richness and purity carried out over the stage into the auditorium, one sensed the concentration all around. Held in the grip of the singer's voice to the very last note, a great volume of applause testified to the appreciation that had been pent up for a time to give it greater force."

A reviewer in Baltimore stated: "Mme. de Pasquali is too good for vaudeville, or, it might better be said, vaudeville audiences seldom have the opportunity of hearing such entertainment. . . . (She) brought down the house."

Emily von Tetzel, music critic on two New York dailies, formerly editor and publisher of the Pelham Advocate, wrote: "Julia Arthur spoke of the wonderful object of the society and Mme. de Pasquali sang, and she never sang more gloriously in all the years at the Metropolitan, even with Caruso and Bonci to inspire. I may safely say, after twenty-five years of music, I do not recall an American voice comparable with hers. Nordica's was largely a constructed voice brought to a final state of wonderful power by herculean work. Many of us found Emma Eames acidulous, and so throughout the somewhat meager list of those who have arrived. Other prominent prima donnas are quite partial to the foreign aroma, as it were; nothing here is quite superfine enough for them, our country is 'so young,' etc. Not so Pasquali. From the first day she made her record breaking debut in Traviata, receiving twenty-seven recalls, she has never withheld service from any worthy cause. On May 5 she sang at the Metropolitan after an absence of several seasons (N. V. A. benefit), and the huge audience went wild to greet her once more; at the New York Hippodrome, the same evening, seven thousand people gave her an avalanche of applause and kept her bowing for several minutes."

"Mme. de Pasquali's voice is of purest quality, wonderful range and flexibility . . . a coloratura of great charm and brilliancy. She sings with the fluency and finish of the true artist." So said a Philadelphia music critic, while a Washington critic was of this opinion: "Mme. de Pasquali's fame as co-star with Caruso and successor to Sembrich with the Metropolitan Opera is fully justified. This internationally famous prima donna rendered a program of operatic numbers combined with a few melodies familiar to the music lover, that left nothing to be desired. The opera star was in perfect voice."

From Pittsburgh comes the following: "Mme. de Pasquali, famous prima donna, was delightful to see and hear. She has a wonderful range and beautifully modulated tones. Encores repeatedly called for and the famous singer gave a number of her own, Beautiful Eyes, written for Caruso." B.

Fine Concert at Ka-ren-ni-o-ke

One of the delightful musical events of the summer took place at Lake Placid on Sunday afternoon, August 31, at Ka-ren-ni-o-ke, summer music colony founded this year by Clarence Adler. The concert was given in the spacious barn, which was filled with church pews to accommodate a large audience which taxed the hall to its capacity. The overflow heard the music on the beautiful greens of Ka-ren-ni-o-ke, overlooking a sweeping, panoramic mountain view. Ka-ren-ni-o-ke is situated on the highest point of Lake Placid, and several miles before the approach to the estate the auditorium looms up in the distance as a beacon light to the traveler.

A distinguished audience, which included a number of noted musicians, listened with rapt attention. The New York String Quartet made a deep impression with its spirited, sunshiny and finished interpretation of the Haydn Quartet in D major. Their usual precision and admirable ensemble were always prominent.

However, the outstanding feature of the program was the reading of the Brahms piano quintet, which was played by the New York String Quartet and Clarence Adler. This is a truly colossal work, harmonically rich and profound in its spiritual content. The splendid artistry of the quartet was again in evidence, but here the piano figured most prominently, in part because of the richness of the piano score, but chiefly because of the scholarly, sympathetic support which Clarence Adler gave at the piano. Mr. Adler's artistry was prominent, yet never obtrusive, and succeeded in establishing splendid balance between piano and strings.

This concert marked the dedication of the auditorium which promises to be the scene of great musical activity next summer. Already a series of concerts is under contemptation, at which foremost chamber music organizations and prominent soloists will appear.

It is the hope that Ka-ren-ni-o-ke will become the Mecca of summer music in the United States.

D. S.

Blind Pupil of Victor Harris Sings

One of the interesting events of the summer season was a recital given by Boyd Kimball Hanchette, blind boy tenor, pupil of Victor Harris, on Monday afternoon, September 8, at the home of Mrs. Thomas L. Chadbourne, Southampton, L. I. Mr. Hanchette was discovered at the street fair last season by Mrs. George Barton French, and since then Mr. Harris graciously volunteered to give him lessons, which he did all last winter at his studio in New York and during the summer at his home at Easthampton. This concert was by invitation only by members of the summer colony and $1,800 was subscribed as a loan toward the maintenance of Mr. Hanchette. The blind boy gave the following delightful program, with Mr. Harris playing the accompaniments: Aria from Le Roi d'Ys, Lalo; aria from Reginella, Braga; The Sands o' Dee, Clay; The Hills o' Skye, Harris; Un doux lien, Delbruck; Songs of Araby, Clay; Sylvia, Clay; I Hear a Thrush at Eve, Cadman.

Fox Theater (Philadelphia) Programs

Programs of the usual high standard were presented at the Fox Theater, Philadelphia, during the month from August 18 to September 13. Erno Rapee is managing director of the Fox Theater, and due to his untiring efforts the programs presented there are of an unusually high standard. A guiding hand not only is evident in the excellent music given, in the artistic settings for the musical numbers, in the high class feature films, but also in the attitude of the employees of the theater. A word of praise should be given to the ushers, whose attitude is more that of a hostess than the story-book grand dame style frequently affected by ushers. A rule which is enforced at the Fox Theater and which well might be copied by other motion picture houses is that of prohibiting the seating of patrons during the musical numbers.

For the week of August 18 the orchestra played a compilation of the most popular melodies of Moszkowski, under the alternate direction of Mr. Rapee and A. Kornspan. Ruth Gillette, referred to as "the California nightingale," sang Moya's Song of Songs and displayed an excellent voice. A very artistic number was George Andre and Dorothy Rudac with the eight Piccadilly Girls. This was a musical dance revue. The cinema attractions included the feature picture, Lois Wilson in Another Scandal, and the Fox Theater Magazine.

During the week of August 25 the program opened with M. Lake's Evolution of Yankee Doodle, a fantasia depicting the gradual evolution of that popular song. A fine large tone was evident in Ennio Bolognini's playing of Popper's Hungarian fantasia for cello. Amidst Peaceful Scenes, a Paramount Scenie, was a delightful number. On a hot August afternoon its cool waterfalls and snow-capped mountains were things for which to give thanks. During the presentation of this picture the orchestra played the Largo from the New World Symphony, thus adding to the effectiveness of the number. Beautifully gowned, Gita Rapoch, soprano, sang Gianina Mia, Friml, and gave evidence of a good voice, which was marred, however, by a tremelo and bad breathing. George Andre and Dorothy Rudac were enthusiastically received in two dance offerings, a ballroom waltz and an Apache impression. The feature picture was The Cyclone, and there also was a comedy and the Fox Theater Magazine.

It was an especially colorful rendition which the orchestra gave to the William Tell overture during the week of September 1. Following the overture came the Fox Theater Magazine. A special attraction was the Moscow Artists Ensemble, featuring Nina Sergeyeva, danseuse in Revue-Petite Russe. This was an excellent number, and was not as well received as it should have been. For the feature picture, The Warrens of Virginia, the orchestra added to the realism of the story by playing many of the old Southern and Northern melodies. The program wound up with a comedy, followed by an organ selection by Kenneth A. Hallett, whose short recitals at the Fox Theater always are thoroughly appreciated by music lovers.

Liszt's First Hungarian Rhapsody was chosen to open the program for the week of September 8. It was given with a real understanding of the varying Hungarian moods. The delicacy of the capricious middle section was especially good. Following the Fox Theater Magazine came That Girl Quartet in songs of yesterday and today. This proved something of a novelty. The orchestra introduced the girls by playing Auld Lang Syne, after which they sang, among other numbers, Sweet Adeline and The Old Gray Bonnet. Another musical number which was appreciated was popular melodies from Wildflower, played by the Fox Theater Orchestra. The feature picture was The Last of the Duanes and the program also contained Alice's Fishy Story. The concluding number was an organ solo by Mr. Hallett. M.

Voices Wanted for Mendelssohn Club

The Mendelssohn Club of Philadelphia opens its active season with the first rehearsal on Monday, October 6, under the direction of N. Lindsay Norden, who is beginning his ninth season as director. The club this year celebrates its fiftieth anniversary, having been founded by Dr. W. W. Gilchrist in 1874. Unusually important plans are under way for the two concerts in the Academy of Music, and while it is impossible to announce full details at this time, one of its concerts will be given with orchestral accompaniment by the Philadelphia Orchestra. The chorus is to be augmented this season. It usually is composed of about one hundred singers, but this season one hundred and seventy-five or more will be used. Singers having good natural voices, and who are interested in the serious work which the club does, are invited to address Albert P. Chute, secretary, 1533 North Thirty-third street, Philadelphia, Pa.

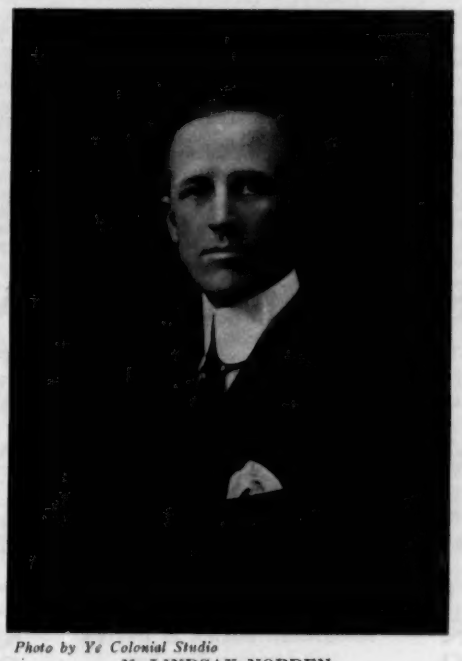


Photo by Ye Colonial Studio

N. LINDSAY NORDEN,

who is beginning his ninth season as director of the Mendelssohn Club of Philadelphia.

106 Concerts for Philadelphia Orchestra

The Philadelphia Orchestra will give 106 concerts this season, and out of that number eighty will be played in Philadelphia. No other orchestra in this country gives as many performances in its home city.

The fifty-eight concerts in the Friday and Saturday series being over-subscribed, an additional series of eight Monday evenings has been planned, and all indications point to a capacity house. The young people will be taken care of at eight afternoon concerts, and pupils of the public schools will have three performances for themselves. For the latter the board of education will co-operate with the orchestra by advance study of the numbers to be performed. Subscribers to the Philadelphia Forum will also have three opportunities to hear the orchestra.

There will be three weeks during the season when Leopold Stokowski will be absent from the conductor's stand. Thaddeus Rich will take his place on Friday afternoon and Saturday evening, January 23 and 24, when Olga Samaroff will be the soloist. For the remaining concerts several well known conductors are being considered.

In order to permit the orchestra to give the maximum number of concerts here and to have ample time for rehearsal, the out of town appearances will be confined to New York, Washington, Baltimore, Toronto, Buffalo and Princeton. In New York there will be ten performances in Carnegie Hall. Washington and Baltimore will have five concerts apiece, and in conjunction with the Mendelssohn Choir four appearance will be made in Toronto. Buffalo will be played en route, and the annual Princeton engagement will occur on March 2. Requests for appearances by the orchestra have come from cities all over the country and have had to be declined, but the association is hoping at some future time to make a tour across the continent which would include a number of those cities.

Elise Sorelle Teaching and Concertizing

It was after hearing Elise Sorelle play on one of her trips to Chambersburg that the president of Penn Hall, an exclusive girls' school, decided to add a harp department. The scheme proved so successful, and Miss Sorelle so eminently the desired teacher, that she has been reengaged for her third year. In this wise, Elise Sorelle makes Chambersburg her headquarters, and recognizing her growing popularity as a concert artist no restrictions are placed upon her going on tour whenever her bookings require it.

Activities of Judson Artists

Almost all of the artists under the direction of Concert Management Arthur Judson will be busy with their concert tours within the next few weeks. Sophie Braslau, according to present plans, will begin her season late in October in the Middle West. John Barclay, who has remained in England for several additional concerts, will begin his American season at about the same time. Ruth Breton, a newcomer in the Judson ranks and of whom great things are expected, gives her first violin recital of the season at Louisville, Ky., on October 2. Edmund Burke, the Metropolitan Opera bass baritone who has just returned from England, will give his first concert of the year at Aeolian Hall on October 27.

Claire Dux, who has been tremendously busy in Europe, will return soon to start her season at Spokane on October 4, following which she will make her third tour of the Pacific Coast within a year. Fraser Gange, Ruth Rodgers, Olga Samaroff and Charles Stratton will inaugurate their respective tours at the Berkshire Festival in Pittsfield. Gitta Gradova starts with an appearance in Evanston, Ill., on October 28. Wanda Landowska's first concert on her second American tour is scheduled for New York on October 27. Helena Marsh, recently returned from Europe, begins at East Orange, N. J., on October 15. Nicholas Medtner, making his American debut as a pianist, is to appear first as soloist with the Philadelphia Orchestra on the last day of October. The New York String Quartet is to start its season in October, and the Philharmonic String Quartet will give its first subscription concert of the season somewhat later.

Max Rosen is to make his return to the American concert platform at Saratoga, N. Y., on November 10, and Marie Tiffany is to start on an extended tour of the Middle West at about that time. Carlos Salzedo, a recent Judson acquisition, will be heard within a month or so. Mischa Leon, making his first American tour as a lieder singer, is to make his debut at Aeolian Hall on October 31. Several recitals also are scheduled for Maximillian Pilzer.

William Bachaus is to arrive on January 15 and will be heard in New York two days thereafter. Carl Flesch, another "late comer," probably will start at Baltimore on January 23, and Ernest Schelling begins at Philadelphia on December 17. Roszi Varady, cellist, is to have a series of Canadian concerts in November.

Schipa Faces Busy Season

Tito Schipa, with Mrs. Schipa and little daughter, Elena, returned on the Acquitania, September 12, from a summer vacation in Italy. On the way to Italy, Mr. Schipa stopped off at Lisbon to give two special concerts arranged for him in the new music hall just completed there. Both concerts were triumphs, the second one calling forth such ovations that the program was doubled by the encores demanded. The music hall was dedicated to the popular tenor and named Tito Schipa in his honor, and following the concert the government of Portugal conferred upon him the distinguished order of Commandeur of Cristo.

Mr. Schipa opens his season in San Francisco with the San Francisco Grand Opera Company, making appearances as leading tenor with that organization in San Francisco and Los Angeles during the weeks of September 29 and October 6, immediately after which he begins an extensive concert tour of the West and Middle West, occupying the entire time until his eight weeks' engagement with the Chicago Civic Opera Company, which begins December 1. Before leaving for the Pacific Coast, Mr. Schipa will spend several days at the recording laboratories of the Victor Talking Machine Company at Camden, N. J., making records with Mme. Galli-Curci. These will be the first duets the diva has made with a tenor, and will without doubt create a tremendous amount of interest with the vast record buying public.

Fraser Gange to Be Heard in Novelty

Fraser Gange recently left Jaffrey, N. H., where he spent his first American vacation, and was heard at the Pittsfield Festival. Known abroad as "The Man of a Thousand Songs," Mr. Gange will reveal one of the most striking novelties in his repertory when he appears as soloist with the New York Symphony Orchestra. He will sing Moussorgsky's The Musician's Peep Show, a satirical scena for baritone and orchestra. Mr. Gange will sing this work, which is said to be a Russian Fable for Critics, in English.

N. Y. String Quartet Examining Manuscripts

The New York String Quartet is still occupied with the many manuscripts that have been submitted to them by composers in various parts of the country, and no decision will be made until early in October. Any numbers that seem to have sufficient merit will be performed on some of their programs this season. Ottokar Cadek, first violin of the quartet, has become a confirmed Cross Word Puzzle fan, and he has contributed several extremely difficult constructions to the Third Cross Word Puzzle Book, which is to appear shortly.

The Lashes Look Forward to Busy Season

DeWitt D. Lash and Esther Lash have been recreating "on the lakes" for the past month. Mr. Lash called recently at the MUSICAL COURIER office in Chicago, and, in optimistic frame of mind, answered our query thus: "Yes, my work is beginning with unusual zest this fall. I am anticipating a fine year with Clarence Eddy at the People's Church, as director of that choir. I had nearly fifty members of the choir at Channel Lake for a week, where we got in some good rehearsing as well as the usual round of sports every day. All had a grand good time and a fine spirit of co-operation was established. I have about the choicest lot of young people you can find anywhere, and there is considerable talent among them. We put on a 'stunt show' one evening and the audience said it was far better than many a show seen under regular auspices."

Mrs. Lash answered our query "Can you swim?" with enthusiasm. "Can I? You should have seen me at six a.m., swimming with the black bass which frequented our pier. They were always there to greet me when I took my morning dip. Oh, have you read of 'Our Mary' and her sun baths? Well, I was basking on the hillside at Oconomowoc Lake, Wis., under doctor's orders when I read of 'Mary Garden, supine, on a raft on a Mediterranean wave.' I'd like to play Mary a round of tennis. I wielded quite a wicked racket while at Bawbeese Lake, Mich. I like tennis better than golf, for I like to work hard when I work at all, and play the same way. One can have exercise, take a shower, have an hour's siesta and another hour's practice in the time it takes to play a round of golf. Yes, I feel greatly refreshed and am eager to get to work.

"I am preparing a recital program to include my group of 'Old Favorites' in Kate Greenaway costume. The Southern Women's Club requested it especially for their club's opening meeting of the year on October 9. Here's hoping this is to be a prolific year musically for all those whose ambitions fell short of realization last year! One of the world's greatest artists said in a musical paper last year: 'If I could not be a star, I should quit the profession. It is so terrible to be mediocre.'"

Lovell Sings at Atlantic City

Marion Lovell, the popular and charming young coloratura soprano, was soloist at a special Sunday evening concert on the eve of Labor Day at the Marlborough Blenheim Hotel, Atlantic City. Miss Lovell's fine voice and brilliant art created much enthusiasm and she was warmly applauded.

Bulkley Pupil in Opera

Rita Ibell, soprano, artist pupil of Seymour Bulkley, has been engaged for the season of opera just beginning in San Francisco. She will sing Beppe in L'Amico Fritz, Madelon in Andrea Chenier, and the Shepherd in Tosca.

"Edna Thomas and the Negro Spiritual—A Success of the Season"

[*Extract from the June 1924 issue of The London Sphere*]

The trouble about Edna Thomas is that you cannot content yourself with hearing her once. You find her becoming a nightly habit, and you go as a matter of course to listen to her fascinating voice and her beautiful interpretations of the old nigger "spirituals" and the Creole negro songs. The songs, with their curious broken tunes and quaint, unsophisticated words, are unforgettable, and not the least part of one's pleasure is the picture of Edna Thomas herself in the most charming of crinolines.

The tunes haunt one, real folk songs, orally passed down from another generation, and dating back to the slave days. Edna Thomas told me that she has collected them from many sources 'way down South where she was "bawn en raised," not the least being an old negress called Ninna, who has been a servant to her family when Edna Thomas' mother was a little girl, and who learned to sing the spirituals from her grandmother and aunt.

Edna Thomas, with her own delightful humor, relates how Ninna used to teach her the spirituals, and how they used to sing them together. One night Ninna suddenly stopped singing, and looked at Edna Thomas with spellbound eyes, and then broke her silence with—"Lor' honey, for a momen' I forgot your color!" A charming compliment. Ninna was present in a box, along with some other colored folk, on the occasion when Edna Thomas made an extremely successful public first appearance recently in New Orleans. After the conclusion of the concert she was brimming over with excitement, and said, "Honey, you've surely brought home the bacon!" Another time Edna Thomas asked a renowned colored spiritual singer, named Alma Hubbard, to her home, and gave her five dollars to sing her some songs which she knew but wanted to be quite sure that she was singing in the right way. When Edna Thomas sang them back to her the negress exclaimed, "Good Lawd! What for did you send for me? No one would know that you were a white lady."

All this is important because it shows that Edna Thomas is singing these songs just as they were sung on the old plantations over a hundred years ago. It is interesting to conjecture how these spirituals first came into existence. The negroes are essentially an assimilative race, so assimilative that almost as soon as they started work on the plantations they ceased to use their old dialects, and conversed in a strange, fascinating jargon of English and African. This language came slowly to them, and like children they often used words which they liked the sound of, but didn't really understand. Hence the many piquant phases in the songs. Religion became very real to them, and in the new religion, which they heard at morning prayers and on Sundays at the churches, they began to find an outlet for all their subconscious longings and aspirations. At their work in the rice and cotton fields they began to invent the spiritual, visualizing a glorious after-life in such homely words as, "I'm going up to heav'n and sit down. I'll see my Lawd, he'll say sit down, sit down, sister, and rest awhile," "When I get to heav'n I'm g'wine to play on the harp and walk all over God's heav'n," or "I'm gonner lay mah haid on Jesus' breast."

The spirituals originated from the negroes singing at their work. There was, however, a variation of these. There were many negroes who worked for French and Spanish masters in the State of Louisiana. They not only spoke a different dialect, but also naturally came under different religious influences. These negroes improvised songs of work, joy, sorrow, sympathy, love and hope, but never of God. These are known as Creole negro songs.

Edna Thomas was musically trained on classical lines, and it was not until she heard recitals of negro spirituals in New York, the interpretation of which she felt to be utterly wrong, that she determined, against everyone's advice, to sing these songs (as an entire program) to the public in the traditional way.

Her success in New York was instantaneous from the first, and when she came to London last year and gave two recitals at the Wigmore Hall, Sir Osward Stoll immediately offered her an engagement at the Coliseum.

There she fulfilled an unheard-of contract for eight weeks, the second within six months. No one who has come into personal contact with Edna Thomas will readily forget her very charming personality—a personality that immediately establishes a sympathetic bond between herself and her audience. She leaves a deep and complete satisfaction. She sings of Jesus and the Apostles and there is no hint of blasphemy. She catches accurately the absolute sincerity and religious fervor which inspired the songs, and expresses all the sorrows and sufferings, hopes and insiprations of a slave race.

W. S. MEADMORE.

"TRUTH" AND "ERROR" IN THE STUDY OF SINGING

By William A. C. Zerffi

That really scientific methods of investigation have scarcely made an impression upon the study of singing is distinctly evidenced by the persistence with which many vocal educators cling to the outworn notions which viewed truth and error about a subject in the light of two opposing forces, each seeking to destroy the other. It appears as if all philosophical discussion upon this question had passed by quite unnoticed by many of these experts, some of whom are apt to regard themselves as crusaders in the noble cause of "Truth." Fortified with high-sounding phrases such as "nature's immutable laws," etc., and armored with an almost impenetrable varnish of self-satisfaction, they draw attention to the ignorance of others and to their own erudition.

James Harvey Robinson in his excellent book The Mind in the Making, speaks of the great danger of falling into a habit of embodying certain features of a subject in a name and thereupon proceeding to worship the name itself. When we speak of the truth of a subject, we are speaking of a collection of facts which have been ascertained by means of investigation, the value of these facts, however, being subject to the skill and impartiality of the investigator. Further, in contradiction to popular opinion, facts do not readily expose themselves to view and are often embodied within masses of fallacies which need the most careful analysis in order to successfully extract the single grain of truth which they may contain. The truth about the production of the voice can be only ascertained by investigating the factors which produce the voice, and the validity of a claim to possess the truth about voice production would depend upon the familiarity which the claimant displays with these factors. It cannot be too strongly affirmed that the suggestion that any individual is in possession of certain secrets regarding the production of the voice which are of such character as to be incapable of being discovered by another investigator is unjustifiable, for there are no special dispensations in the study of any subject, and all who will devote the time and subject themselves to the requirements of scientific study can become familiar with the manner in which the voice is produced. Students and public alike continually allow themselves to be confused by verbose but meaningless dissertations upon vocal matters, a careful analysis of which reveals an entire absence of accurate knowledge. When we encounter statements such as "The recognition of truth is the greatest power that can be applied in antagonizing error," we have a fitting example of wordy heroics, the character of which has been discussed above. The suggestion that error represents a vicious tiger desirous of devouring the lamb of truth is childish in the extreme and represents a medieval philosophy which has no place in modern methods of investigation. When again we find it stated that "the laws governing singing are as old as humanity," we have another example of lack of acquaintance with the history of humanity, for singing is, comparatively speaking, a modern achievement, and singing as we understand it today cannot have existed among prehistoric peoples. In any case, if laws of singing exist, their discovery can be made only by the investigation of living material; speculation as to vocal methods of the past is a mere waste of time and can yield nothing tangible. Whether our vocal organs of thousands of years ago were different from those we now possess is a matter of small moment to the teacher who has to concern himself with the vocal organ of today. Such statements are to be condemned as adding to an already existing confusion. To assert that "everybody possesses a perfect instrument" is, in plain language, nonsense, for even if it were possible to decide just what a perfect instrument is, individual variations are so great as to make a sweeping statement such as this merely ridiculous.

The above are merely a few examples of word juggling and manipulation which are to be found upon the subject of singing and which are nothing but stumbling blocks in the path of accurate study. The writer has often stated that no one is greater than the facts he possesses, and mere rhetoric is of no value whatsoever. It misleads the investigator and draws him away from the difficult path, which the accumulation of facts represents, into the more pleasant fields of abstruse speculation, which, while they may have their value as a pastime, are a menace to real study.

Summer Recital at Brennan Studio

On August 30, a number of pupils of Agnes Brennan were heard in an interesting piano recital at the Brennan Studio on Riverside Drive. The following participated: John Downs, Gertrude Kern, Flora Moran, Kathleen Dooley, Miriam Odence, Anthony Salvi, Cathleen Baxter, Carrie Jones Reed, Alice Levins, Elizabeth Marko, Helen Kremelberg and Norma Gradstein. The program included the works of such composers as Schumann, Chopin, MacDowell, Beethoven, Liszt, and others. Excellent training was evidenced both in the work of juniors and of the more advanced students.

Gallo's Interest in Outdoor Opera

The marked success of the operatic festival given by Fortune Gallo's San Carlo Grand Opera Company at Asheville, N. C., early in August, brought about a notable revival of interest in the subject and has set in motion a number of similar projects for next summer throughout various parts of the country, augmented by the similar successes encountered by the Zoo Opera season at Cincinnati and the week of Carmen at St. Louis. While the two latter undertakings had no direct connection with Mr. Gallo's activities, artists from his company are accredited with having been largely responsible for their success. At Cincinnati, for instance, the personal triumphs of Stella De Mette, Josephine Lucchese, Mario Valle, Natale Cervi, Francesco Curci—all San Carlo favorites—were among the outstanding features of the season. San Carlo artists fared equally well at St. Louis, for Manuel Salazar, Natale Cervi, Mario Valle, Francesco Curci and Elda Vettori and Ernest Knoch constituted the personnel upon whose artistic shoulders rested the great success that was achieved.

Commenting on the situation, Mr. Gallo paid a high tribute to the artists comprising his organization: "A long and varied experience in contending with conditions such as would appall artists with any other representative opera company in this country, has equipped San Carlo artists with individual qualifications not often encountered," he said. "Constant touring, which involves singing in a different auditorium every few days and facing new and strange audiences with great frequency, has given to these artists self-reliance and poise in a marked degree. Where other artists, drawn from the most ambitious organizations, are flustered by the newness—and often the crudeness—of their environment in a summer production, the San Carlo artists disregard everything except their own roles, and, unruffled, give their very best. I cannot say too much in praise of them, and it is gratifying indeed to review the records that these fine artists have established, not only while singing for me, but also when engaged in outside enterprises. Their equal cannot be found in this country and I doubt throughout the world.

"I have been asked to arrange a number of open air performances next summer and have the subject under serious consideration. I would not dare to think of undertaking such a thing if I had to lean upon 'hothouse' artists, but with the loyal support of these routined, dependable singers, I feel that it is safe to look forward to a further extension of what the thoughtless term San Carlo luck."

Irving C. Hancock Choirmaster and Organist

Irving C. Hancock is the choirmaster and organist at the Church of the Saviour, Philadelphia, where excellent music is presented in connection with the religious services.

TEN LEADING CONCERT FEATURES ON SPECIAL SUBSCRIPTION COURSE AN INNOVATION ANNOUNCED BY WOLFSOHN BUREAU

Beginning October 26, next, the Wolfsohn Musical Bureau Inc., will inaugurate, on a basis wholly new to New York, a series of concerts by the leading music artists and organizations. Heretofore $2.50 has been the general price for the best class of seats at New York concerts. The Wolfsohn Musical Bureau is convinced that $1.50 should be the price for the best seats, provided a seat is subscribed to for an entire series of concerts. With such a plan, musically constructive in the highest degree because it makes it financially easy for the many who so desire to attend the great music attractions, the Wolfsohn Musical Bureau Inc., has announced a subscription course of ten concerts at Carnegie Hall on five Sunday afternoons, four Saturday afternoons, and one Tuesday evening, at a scale of prices which has never been duplicated in New York. It is the first time in the history of concert-giving in New York that a leading concert management has announced such a series of subscription concerts.

The artists who will appear on this course will be: October 26, Louise Homer and Louise Homer Stires in a joint recital, their first New York appearance in two years and their only New York appearance this season; November 1, Thamar Karsavina, the celebrated Russian dancer, in her New York debut; November 2, Albert Spalding, American violinist; November 9, Reinald Werrenrath, America's popular baritone; December 9, the Cleveland Orchestra, Nikolai Sokoloff conductor, in its only appearance in New York this season; in January, Moriz Rosenthal; February 7, the London String Quartet in its only appearance of the season in New York; March 1, Cecilia Hansen, Russian violinist, in her only recital appearance in New York this season; March 7, Maria Ivogun, Viennese coloratura soprano, fresh from her sensational success at Covent Garden Opera, London, in her only New York appearance of the season; March 28, Josef Hofmann, one of the greatest living pianists, in his second and last appearance in New York this season.

In most concert courses any one of these artists would be the feature. In this course they are all features, most of them making in this course their only appearance in New York this season. Of equal interest, however, is the extremely low scale of prices, subscription tickets for the entire ten concerts now selling for $5.00, $8.00, $12.50 and $15.00 plus the 10 per cent. war tax.

THE ART OF KARSAVINA

By Edwin Evans

[The following article was written for the London Outlook by Edwin Evans, the well known writer on music and art for English publications.—The Editor.]

"We are so apt to be guided by labels that many of us are still slow to recognize how much is meant, in the modern ballet, by the term dancer. Let us suppose for a moment, if it is possible, that Karsavina is not, in the conventional sense, a dancer at all, but an actress. Where is there upon the European stage an actress capable of interpreting with equal felicity, during a short repertory season, such divergent parts as Thamar, and the American flapper in Parade, The Fire-Bird and the soubrette in Good-Humoured Ladies, the puppet in Petroushka and the Spanish miller's wife in The Three Cornered Hat? Certainly none of the picture postcard beauties could attempt such versatility. One does not think of them in this connection. But even among the most gifted actresses it is not easy to mention one who would not be appalled at the prospect of such a task. The art of acting has become specialized. Nearly every actor of note has become associated with parts which vary in name only. The art of Karsavina is too great to be specialized. She is equally at home in the heaviest and lightest parts. Did we not know her as a dancer, we should be compelled to hail her as one of the greatest actresses of living memory.

"Others have given us Columbines of fascinating charm and daintiness, but only Karsavina has given us in one performance the embodiment of all that is connoted by the poetic symbol of the eternal elusive creature that is Columbine, not only of Italian comedy, but also of every period and of all humanity. We have seen, in the ballet, mischief personified in the soubrette. But when Karsavina appeared as Mariuccia in Good-Humoured Ladies, she went beyond this. In some mysterious way it would be impossible to define, her performance seemed to summarize the entire tradition of the soubrette of eighteenth century comedy.

"The greater the choregraphist, the greater the demand upon the imagination of the exponent. The Russian Ballet has revealed the work of two great choregraphists, Fokine and Massine, both of whom have had the inestimable advantage of Karsavina's imagination in the embodiment of their most important creations. That her gifts have been equal to every demand made upon them is too transparent to need mention. The art of choregraphy has had an extraordinary development in the last few years, but there are as yet no signs of its exhausting the imaginative possibilities of its most admirable interpreter—Karsavina."

Karsavina will make her American debut on November 1 at Carnegie Hall.

Noted Artists to Make American Debut

Karsavina, Brailowsky, Kurenko, Orloff, Zathureczky and Mme. Leschetizky will make their American debuts this season under the management of the Wolfsohn Musical Bureau, Inc.

Alexander Brailowsky, Russian pianist, whose eighteen concerts in Paris last season were absolutely packed, and whose extraordinary personality has been the talk of musical circles, will make his American debut at Aeolian Hall on the evening of November 19. Maria Kurenko, who has been variously referred to as "the Russian Nightingale" and "the new Patti out of Siberia," is to make her American debut at a date to be announced later. Nicolai Orloff, a Russian pianist, who has been playing with tremendous success throughout Russia and in Paris, London, Glasgow, Edinburgh and Berlin, is coming next February for his first American tour. Mme. Leschetizky will make her American debut in Chicago with the Chicago Orchestra on November 6. Eduard Zathureczky is a Czech violinist discovered by a representative of the Wolfsohn Bureau in Berlin last summer, whose tone is said to exceed, in warmth and size, anything on the concert stage today. He will make his American debut in New York some time in January.

Matzenauer Due in New York Sunday

Margaret Matzenauer is returning to the United States on the steamship Albert Ballin, of the Hamburg-American line, arriving in New York on September 28. She will begin her concert tour within ten days after her arrival. Her first concert will be in Pittsburgh, Pa., on October 7 and her second appearance will be as the leading soloist at the Maine Music Festival at Lewiston, Me., on October 9.

Alcock Begins Season with Alda Quartet

Merle Alcock will begin her very busy concert season as the contralto member of the Alda Quartet, composed of Frances Alda, soprano; Lawrence Tibbett, baritone; Armand Tokatyan, tenor, and Merle Alcock, contralto, touring with them throughout the month of November. Miss Alcock's first appearance of the season will therefore be with this quartet of Metropolitan Opera Company artists at Rutland, Vt., October 3; the second at Dayton, Ohio, October 6, to be followed in rapid succession with Syracuse on October 7; Toledo, October 8; Columbus, Ohio, October 10; Grand Rapids, Mich., October 13; Denver, Colo., October 16; Pueblo, Ariz., October 17; Louisville, Ky., October 20; Buffalo, N. Y., October 23; Delaware, Ohio, October 24, and Lexington, Ky., October 27.

Facts About Parrish Williams

Parrish Williams was born in Oakland, Cal., and first became distinguished musically when he was made soloist of the University of California Glee Club in 1911. Mr. Williams was then a freshman at the University, but he was selected to tour Europe with the glee club in a series of concerts which were so successful that Mr. Williams decided to study music seriously. In his senior year Schumann-Heink heard him and urged him to take up the career of music rather than enter business.

Since then, with her advice and encouragement, Mr. Williams studied both here and abroad. His first lessons were with Alfred Cogeswell, the well known vocal coach, and in 1914 he made his first concert appearance in recital in San Francisco. In 1915 he was engaged to be soloist at the Panama-Pacific Exposition with the Exposition Symphony Orchestra, Max Bendix, conductor. He was the only Californian who was engaged to sing with this orchestra at the Exposition, and his success was so great that it resulted in a return engagement.

Mr. Williams then made a concert tour of Norway, Sweden and Denmark, and later studied with Jean de Reszke in Paris. He made his European debut in Berlin, giving two recitals, and toured through Germany, appearing in Dresden, Munich, Hamburg, Leipzig, and also concertizing in Nice, Vienna and Monte Carlo.

Mr. Williams then gave two recitals in London and two in Paris, and toured the Scandinavian countries again, all with great success. He scored so big a hit that he was reëngaged for another tour through Germany, remaining for some time in Berlin, coaching with Louis Bachner.

Mr. Williams returned to this country last March and went to his home in California, spending the summer on the Pacific Coast. This fall he will give a number of recitals in New York, Boston and Chicago, and then go on a concert tour through the West. His New York recital takes place in Aeolian Hall on the afternoon of October 16.

What European Critics Say About Eduard Zathureczky

Eduard Zathureczky is the young Czech violinist who is coming to America to make his American debut some time in January. Last January he played in Florence, Italy, and the critic of La Nazione on January 14, 1924, said of him: "The third concert of Eduard Zathureczky was a great triumph for the artist. He is a great artist. Among his finest possessions is his masterly technic and his wonderful intonation."

At Bologna the violinist gave five concerts, the last one being commented on by the local critic as follows: "The fifth concert was a great success for the great artist Eduard Zathureczky, his extraordinary technic and manner of performance such as make a powerful appeal to the hearts and souls of the auditors." In Geneva, Switzerland, the Tribune said: "Eduard Zathureczky is a very talented violinist. His playing is full of life and color, and his technic is clear and positive." In Vienna the Neue Freie Press declared: "One may recognize a new and important musical impulse in Eduard Zathureczky's first violin recital. All one can say is, he is simply a wonderful artists." The Danube Echo said: "The young violinist is in possession of great style and first class technic, and there is no doubt he has a brilliant future." The Budapest Hirlap stated: "A muscular and warm tone, beautiful bowing, extraordinary technic, are only some of the qualities this young artist possesses. He played with an energetic and beautiful tone." The Badewelt of Budapest said: "We admire his wonderful tone and the elegant bowing, the splendid technic of his style."

Garrison Looking Forward to Tour of Orient

Mabel Garrison has returned to her home in Baltimore after spending the summer on her farm at Valois, N. Y. She stopped in New York City for a few hours to discuss her coming tour through the Orient. "I am looking forward to my visit to Japan and China as one of the big things I have always looked forward as planning to do some time," declared Miss Garrison, "but I don't want to miss Honolulu. I have been anticipating visiting Honolulu all my life. It is the one place in the world I have always wanted to go and I want to arrange my trip so that I can stop there. It seems a shame to cross the Pacific and leave out the one place, above all others, that you want to see, but I think I can arrange it so that I can stop there for a little while anyway."

Walter Golde Studio Reopened

Any worth while artist has long recognized the fact that an accompanist must be an accomplished pianist and musician, yet rarely has it been necessary for a soloist to fear that his honors would be shared by the quiet figure at the piano. An artist must be of the highest rank, indeed, to dare comparison with Walter Golde at the piano, for of this man critics have said that his is one of the most outstanding personalities in the circle of accompanists.

The list of musicians for whom he has served as coach or accompanist include many of the most celebrated. Mr. Golde has an extensive repertory of songs, comprising many novel numbers of both old and new schools, which is an invaluable aid to the singer desirous of preparing a distinctive and unhackneyed program. He acts as an aid and inspiration to the artist when he accompanies. His presence at the piano insures the most considerate and intelligent support; he completely submerges his own art to that of the soloist, yet the audience realizes that here is a skilled master whose sympathetic playing adds to the beauty of the finest voice.

Mr. Golde spent the summer in Europe, but has now returned and opened his studios at 201 West 54th Street. Already many engagements for the coming season are booked far in advance, while many artists are eager to secure his valuable services as a coach. Mr. Golde specializes as a teacher of style in singing, and of the true meaning of "interpretation."

Music for Tuberculosis Victims

At a recent conference of executives engaged in the work of fighting tuberculosis in New York, held at Riverside Hospital, Frederic D. Bell of the New York Tuberculosis Association gave particulars of the activities of that organization in respect to providing music in the tuberculosis hospitals in this city.

Mr. Bell stated that not only had it been found that the providing of musical programs served to entertain the tuberculosis patients, and thereby assist in a very important respect in breaking the monotony of their daily experience, but it was also felt that such music exerted a highly beneficial remedial influence on the patients.

Mr. Bell stated that during the months of June, July and August, a total of ninety-one entertainments had been given by the New York Tuberculosis Association, under his direction, in the twelve hospitals caring for tuberculosis patients in the city, reaching between 4,000 and 5,000 patients. The number of artists participating in these musical events closely approached 2,000, and Mr. Bell remarked upon the fact that these artists expressed great personal satisfaction at being able to make their talents of so valuable aid to suffering humanity. These entertainments will be continued, and artists willing to assist may communicate with Mr. Bell at 10 East 39th Street, New York.

Alberti Busy in New Studio

Solon Alberti announces the removal of his studio to 169 West 85th Street. He opened his studio there on September 15 and is continuing his work of coaching singers in opera, song and oratorio repertories, and the teaching of piano. Students of piano who desire to become accompanists will also be accepted by Mr. Alberti and will be given the opportunity to do practical work with singers.

Mr. Alberti spent the first five weeks of the summer season at the Chicago Musical College, during the summer master classes at that institution. The month of August was spent coaching singers from the south, who appear in New York every year at this time. The coming year, Mr. Alberti and his wife, Fleeda Newton Alberti, will spend one day a week in Springfield, Mass., where they have been engaged by the Springfield National Institute of Musical Art. Mrs. Alberti teaches voice there, while Mr. Alberti coaches and has an opera class.

Hopper Artists Appearing in New York

During the month of October the offices of Evelyn Hopper will present the following artists in New York City. Hugo Kortschak, violinist, on the evening of October 10, at Aeolian Hall; Anna Burmeister, soprano, on Sunday afternoon, October 12, at Town Hall; Edwin Ideler, violinist, on the afternoon of October 20, at Aeolian Hall; Maryon Vadie, lyric dancer, Ota Gygi, violinist, and the Maryon Vadie dancers on the afternoon of October 24, in Town Hall, and on the evening of the same date, Anne Hull and Mary Howe in a two piano recital.

Philadelphia Civic Opera Repertory

The Philadelphia Civic Opera Company, of which Alexander Smallens is the musical director, announces the following repertory and dates for the 1924-25 season: La Bohême, November 6; Rigoletto, November 13; Cavalleria Rusticana and I Pagliacci, December 4; The Barber of Seville, December 18; The Love of Three Kings, January 8; Carmen, January 22; Aida, February 12; Il Trovatore, February 26; Madame Butterfly, March 19; Samson and Delilah, March 26. These performances will be given in the Metropolitan Opera House, Philadelphia.

De Vescovi Denies Sensational Press Story

Recently the New York papers carried as front page items the report that the beautiful Italian Contessa who has made such a striking hit as a concert singer—Lucilla de Vescovi—had married an American millionaire prominent in athletic circles. A cable just received from Fiume by the office of Catherine A. Bamman, Mme. de Vescovi's manager, denies these reports absolutely and states that she expects to return to America in November to fill all engagements booked.

Althouse Date for Jackson Set

The date for Paul Althouse's recital in Jackson, Tenn., has been definitely set for October 20. October will be a busy month for Althouse, who will sing six joint recitals with Arthur Middleton in addition to his appearances alone.

Buffalo Festival Announcement

The National American Music Festival will take place in Buffalo, N. Y., from October 6 to 10 inclusive. During these four days many well known artists are scheduled to appear, among them Edgar Schofield, Jeannette Vreeland, Edwin Hughes, Mildred Dilling, Norman Jollif, Elizabeth Lennox, the MacDowell Choral Club and the Tollefsen Trio.

Kathryn Meisle to Open Chicago Season

Kathryn Meisle, contralto of the Chicago Civic Opera Company, will conclude her fall concert tour with a recital at Converse College, Spartanburg, S. C., on October 13, and will leave immediately for Chicago to report for rehearsals.

Miss Meisle is scheduled to sing the role of La Cieca in La Gioconda at the opening performance of the Chicago season, November 5, Maestro Polacco conducting.

Powell to Play at Wellesley College

John Powell, pianist, has been booked for a concert in Wellesley, Mass., at Wellesley College, on January 22.

Anna Rabattini Back Home

Anna Rabattini, soprano, has returned to the studio of her teacher, Giovanni Gennaro, after an absence of only a few weeks. "I thank the MUSICAL COURIER from the bottom of my heart," said Mr. Gennaro, for having brought back to me a lost sheep. In these days of commercialism it is nice to know that there are men who still believe in idealism, who believe in calling a spade a spade, and who believe that truth will win. I am very happy to have Miss Rabattini back in my studio, not only because she is a very promising young singer but also because of the unscrupulous methods that were used to induce her to leave my studio. I believe that every teacher who has had an experience such as has been mine, should be brave enough to go to the office of the MUSICAL COURIER and expose the other teacher. Business is business, true enough, but if we want to live we must allow the other fellow to live also. The sun shines for all of us, and there is room here for all good teachers; stealing pupils from other teachers does no one any good. I have been an American citizen for many

ANNA CARESSI-RABATTINI

years," said Mr. Gennaro "and I believe that the business methods of this country are excellent, and those who want to import methods from the other side should stay in the country where they were born and not interfere with the methods used by leading teachers of this country."

Music and Musical Instruments in the Land and Days of Tut-Ank-Amen

(*Continued from page 6*)

Thrash ye for yourselves,
The straw which is yours,
The corn which is your masters.

"And again listen to their Hymn to the Nile:

Nether ek Hapi
Shem em ta an
Or sankhu Kam
Amen sam kek em hru
Hes nu sem
Au shau ammeh
Kam am Ra
Er sankh hu abu neb
Shur set bu tem
Nan pe haa
Mer en tufa kherp nefra
S'hut teba en phah!

"It reads thus in translation:

Incline thy face, O Nile,
Coming safe out of the land,
Vivifying Egypt,
Hiding his dark sources from the light,
Ordering his sources;
The streams of his bed
Are made by the sun
To give life to all animals,
To water the lands which are destitute
Coming all along the heaven,
Loving fragrance, offering grain,
Rendering verdant every sacred place of Phtha!"

THE ANCIENT INSTRUMENTS.

"What was the nature of the musical instruments used by the Egyptians?"

"They had various kinds of instruments. The harp is one of the oldest of their musical instruments. In the tombs of the most ancient of the emperors of Egypt, harps and pictures of harps have been discovered; and some of the harps are most scientific, and artistically much more beautiful than the harps we see nowadays in Europe and America. Some of these harps were huge in size; some with ten strings, some with thirteen or more. The Egyptian name for the harp is buni.

"Then they had lyres of different shapes with varying numbers of strings. They had two different kinds of flutes. The single ones were played upon by males, and the double flutes by females. Their tambura looks like the Hindu instrument of the same name. Their trumpets were made of wood or brass. They had also bells, cymbals and crotalas. The crotalas were for marking time at dances or at musical performances. The crotalas consisted, quite often, of two metal balls representing human heads, but hollow inside. The sistrum was very popular in religious musicals. It was made of a frame of brass with two or three metal bars loosely fixed into them. They were generally used by females at religious performances. It was believed that the music of the sistrum drove evil spirits away. That the ancient Egyptians were highly musical and that they had wonderful musical instruments is admitted not only by Plato, but also by historians and travellers like Herodotus, Diodorus and Strabo.

"Let us hope," concluded Mr. Brown, "that our interest in Egypt will increase more and more, and that in some of the historic tombs that are yet to be discovered in Egypt there will be found a wonderful book describing in detail the science and philosophy of the music of this great people of the land of the Nile."

HOW THEY LOOKED THEN—

ILSE NIEMACK

when she was five years old, just after her first public appearance. A native of Charles City, Iowa, she went there this year after an absence of some time as the principal feature of Music Week, and her fellow-townsmen had the first opportunity to judge of a talent already known in the East and in Europe.

Joseph Regneas Already Has Large Enrollment

Joseph Regneas, the well known vocal instructor, began his winter's work at his spacious New York studio on Thursday last, and the opening days are as full of activity as in the heart of the season. Mr. Regneas was most enthusiastic about his last days at Raymond, Me., where he closed the season with a most interesting program of fine songs in which seven of his pupils participated. Elsie Kiesewetter of New York, Mildred Stark of Utica, and Winnie Beach of Harrisburg, Pa., gave the fourth, fifth and sixth song recitals of his summer season. Betsy Ayres, who has been at Raymond all summer, has resumed work with Mr. Regneas in New York and appeared last week at the Capitol Theater and this week in Atlantic City.

Stratton to Give New York Recital

Charles Stratton, the young American tenor, who made his New York debut at the performances of Beethoven's Ninth Symphony at the Stadium concerts this summer and who appeared at the Berkshire Music Festival this fall, will make his recital debut in New York early this season.

CINCINNATI NOTES

Cincinnati, Ohio, September 20.—The coming season of the Cincinnati Symphony Orchestra will be one of the best and the programs, arranged by Fritz Reiner who has recently returned from New York, give promise of a delightful season. Some new compositions obtained on his recent visit to Europe will be included. The first symphony concerts of the season will take place on October 24 and 25 at Emery Auditorium.

The Cincinnati Symphony Orchestra members have taken advantage of a little time to enjoy a vacation before rehearsals for the regular symphony season begin. Among those who went away were William Morgan Knox, Joseph Vito, Edward Kreiner, Leo Brand, Sr., and Leo Brand, Jr., Ewald Haun and Joseph Elliott.

Frank van der Stucken, who conducts the May Music Festival, is now on his way to America.

There was a reunion of the class of 1921 of the Schuster-Martin School on September 8, to celebrate the fact that three members have secured important engagements for the season of 1924-25. These include Eva Pownall, head of the expression department of the College of Music; Margaret Spaulding, who resumes her position as head of the dramatic department of the Conservatory of Music, and Dulah Pulskamp, who has been appointed head of the expression department at Nazareth Academy, Nazareth, Ky.

Rehearsals of the College of Music Orchestra will begin this month under the direction of Adolf Hahn.

Among recent visitors here was Dr. Francis Santiago, head of the Conservatory of Music in the Philippine Islands. He paid a visit to the Cincinnati Conservatory of Music where he was much impressed by the institution.

Marion Lindsay, pupil of Thomas James Kelly of the Cincinnati Conservatory of Music, has left for Paris to spend the winter studying voice.

The Kinsella Academy has now opened its ballroom department where ballet and stage dancing are being taught. The piano department, under the direction of Janet E. Gibbs, opened on September 8.

After enjoying a motor trip through the East, Dr. Liszniewski is now busy with his classes.

Helen Jean Upperman, coloratura soprano, a pupil of Mme. Dotti, appeared in a concert on September 19 in the Columbia Baptist Church.

Louis Saverne, of the faculty of the Cincinnati Conservatory of Music, is now back home after a vacation spent in the Canadian Rockies and California.

What will be known as the Henrietta Corwin Tuthill Prize in Chamber Music will be established here this winter.

A large number of students have taken advantage of the public school music course at the Cincinnati Conservatory of Music, under the direction of Mrs. Forrest G. Crowley.

Under the auspices of the Hyde Park Symphony Circle, Blanche Greenland, who gave a number of talks on the symphony concerts last year, will again deliver similar discourses during the next three months. Mrs. Greenland resumed her vocal classes on September 15 and a recital will be given in the near future by her pupils.

Grace G. Gardner has opened her studio in the drawing rooms of the Burnet House, after a pleasant summer spent at her country home in Hillsboro, Ohio. She has been appointed chairman of the Highland County Commission for extension work by the Ohio Federation of Music Clubs.

The new department of training boys for choir singers, inaugurated this year at the College of Music under the direction of Richard A. Fluke, promises to be of much interest. The courses will be planned along the same lines as those in England and Italy.

The Goldenburg School inaugurated its nineteenth season on September 6 with a reception to students, new and prospective, and the regular season began on September 8.

Augustus O. Palm has opened his studio for the regular season.

Tecla Vigna, who has been spending her summer in Italy, is expected home shortly to resume her vocal classes.

William Naylor, of Dayton, Ohio, who is a graduate of Marguerite Melville Liszniewska, has been made a member of the faculty of the Cincinnati Conservatory of Music and will teach piano and harmony.

Sarah Norris, dean of the home department of the Conservatory of Music, is once more engaged in her duties.

Minnie Tracey has resumed her classes at her vocal studio.

John R. Froome, Jr., director of the dramatic department of the College of Music, addressed members of the Cincinnati Writers' Guild on September 10 at Emery Hotel on the problems of play-writing. W. W.

Concerts at University School of Music

Ann Arbor, Mich., September 19.—The University School of Music not only provides instruction of the highest grade under a faculty of eminent artist teachers, but in order that its students may hear a great deal of good music and may also develop in a musical atmosphere, arrangements have gradually been worked out whereby much of the world's greatest music is brought to them. The school is fortunate in having at its disposal Hill Auditorium, a monumental music hall, bequeathed to the University of Michigan a number of years ago by one of its illustrious sons, the late Arthur Hill of Saginaw. This building seats approximately five thousand people and is admirably adapted for concert performance. In it the school conducts several important annual concert series. To date the following attractions have been booked for the coming season: Choral Union Series: October 23, Maria Jeritza, soprano; November 3, Guy Maier and Lee Pattison, pianists; November 19, The Marriage of Figaro (Mozart), by the William Wade Hinshaw Opera Company; December 5, Jascha Heifetz, violinist; January 28, Alfred Cortot, pianist, and February 13, Sophie Braslau, contralto. Extra Concert Series: November 13, John Philip Sousa and his Band, December 15, the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor; January 19, Kibalchich Russian Choir; February 23, the Detroit Symphony Orchestra with Lee Pattison, Arthur Shattuck, Guy Maier, pianists as soloists; March 19, the Detroit Symphony Orchestra with Ilya Schkolnik, violinist, as soloist. Faculty Concert Series: In this course concerts are provided on alternate Sunday afternoons by members of the school faculty frequently assisted by out-of-town guest soloist. The University Symphony Orchestra and various other auxiliary musical groups such as the band, the Stanley Chorus, the Varsity Glee Club and the Girls' Glee Club are heard from time to time. Both vocal and instrumental music, solo and ensemble combinations, is provided and altogether a most interesting and inspiring field of music literature is covered each season. Twilight Organ Series: This series is under the direction of Palmer Christian, University organist, who gives a formal program each Wednesday afternoon. These programs are arranged not only from the standpoint of the particular concert, but from the standpoint of the series as a whole. Student Recitals: The assembling of so many advanced professional students from all over the country makes it possible to offer many recitals by members of the student body of various types and styles. These recitals not only provide entertainment and education but furnish a splendid training school for the young musicians who are looking forward to a professional career. S. J.

FINISHING THE CURE AT MARIENBAD.

Left to right: Ottokar Bartik, ballet master of the Metropolitan Opera; Mrs. Bartik; Edith Mason Polacco, prima donna of the Chicago Civic Opera, and Giorgio Polacco—sans mustache—artistic director of that organization.

Franklin Riker Teaching in Three Cities

Franklin Riker, the well known tenor, will be busy this season teaching in three cities. New York, Philadelphia and Buffalo. His New York studio is at his residence, 50 West Sixty-seventh Street. The Buffalo studio is the result of his being engaged as soloist there at the First Church of Christ, Scientist, at probably one of the largest salaries paid in America. Mr. Riker leaves New York on Friday evenings, teaching in Buffalo on Saturdays, and returns to Philadelphia for classes on Mondays.

Prindle Scott Conducts Final Concert

The third and last of the community concerts conducted by John Prindle Scott in MacDonough, N. Y., occurred recently. The soloists on this program were Lotta Davidson, violinist, Maude E. Southworth, contralto; Irene Smith, pianist; Esther Smith, reader, and Francis Neff, pianist.

Early in October Mr. Scott will close his summer home, "The Scottage," and return to New York for the new season.

Emma Roberts to Sing with Detroit Symphony

Emma Roberts, contralto, has been booked by her manager, Loudon Charlton for an appearance with the Detroit Symphony Orchestra in Detroit on Sunday afternoon, March 15.

Estelle Liebling Pupil with DeFeo

Anne Yago, contralto, recently returned from Montreal, where she was leading contralto with the DeFeo Opera Company during the first two weeks of September.

Music at Druggists' Convention

Atlantic City, September 25.—What was probably the most elaborate social program ever attempted by any organization meeting in the resort was that of the National Wholesale Druggists' Association, which convened at the Ambassador, September 21 to 25. Sunday evening a concert was given by the Pennsylvania Male Quartet, assisted by the Ambassador Artiste Ensemble. Monday morning there was a "get acquainted" gathering, and in the afternoon there was a men's golf tournament at the Atlantic City Country Club and an exhibition of swimming and diving, as well as races.

Monday evening a reception to President and Mrs. G. Barret Moxley took place, followed by a crystal ball, at which time Mlle. Gambarelli and her ballet, from the Capitol Theater, New York, danced. A cotillion and a grand march preceded the serving of the buffet supper.

The afternoon of the second day was reserved for a Million Dollar Fashion Show. Tuesday evening forty-five artists from the Capitol Theater, New York, under the personal direction of S. L. Rothafel, popularly known as "Roxy," participated in the program. This entertainment was broadcasted by one of the resort's radio stations.

Wednesday afternoon Mah Jong was enjoyed at the Seaview Golf Club, and in the evening a garden party and fancy dress ball took place.

An organ recital by Arthur Scott Brooks, at the Atlantic City High School, was scheduled for Thursday afternoon. In the evening the annual banquet was held, followed by a dance.

S. J.

Hughes to Appear as Pianist and Composer

Edwin Hughes will appear in the double role of pianist and composer at the National American Music Festival in Buffalo, N. Y., early in October. Besides presenting a number of new works for piano by American composers himself, his Three Songs of Pierrot will be sung by Jeannette Vreeland, soprano.

COLIN O'MORE,
tenor, who will give his annual New York recital at Carnegie Hall on October 5. Immediately after his recital he will tour the Southwest under the direction of his managers, Arthur and Helen Hadley. He will appear as soloist with the Minneapolis, Kansas City, Baltimore and Syracuse symphony orchestras.

Berlin Critics Acclaim Gabrilowitsch

Regarding the appearance of Ossip Gabrilowitsch as guest conductor with the Berlin Philharmonic Orchestra the following cablegram has been received by his manager, Loudon Charlton: "First appearance Ossip Gabrilowitsch guest conductor Philharmonic Orchestra Berlin sensational success. Great ovation. Critics acclaim him one of world's greatest conductors. Kepler."

Close Booking for Mary Jordan

Mary Jordan, contralto, is kept so busy with engagements by her manager, Loudon Charlton, that she is obliged to leave at midnight after her appearance is Scranton, November 11, to make connections for her appearance in Springfield, November 12, with the Municipal Orchestra.

Marcella Geon in Cincinnati

A feature of one of the Zoo Frolic programs in Cincinnati was the Alberti pantomime, Shakespeare's A Midsummer Night's Dream. Marcella Geon, of New York, was musical director of the performance.

Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

EMINENT LIVING RUSSIAN COMPOSERS.

"I would appreciate your publishing a list of the most eminent living Russian composers and some of their most notable works. Any other information which you could give me in regard to these composers would be most helpful to me. Our club finds your magazine indispensable."

Perhaps the only two living Russian composers to whom "eminent" can be truly applied are Stravinsky and Rachmaninoff, although the former cuts a far more important figure in the world of composers than the latter.

Stravinsky was born at Oranienbaum, near Petrograd, June 17, 1882. Although he was a remarkable pianist at the age of ten, his father intended him for a lawyer, for which profession he studied until 1902, when he met Rimsky-Korsakoff. He abandoned his law studies and for the next four years studied composition and instrumentation with that master. In 1908, Ziloti produced his Scherzo fantastique. This brought him a commission from Diaghileff, director of the Russian Ballet, and he wrote l'Oiseau de Feu. Other compositions followed in rapid succession, each work showing advancement. His works have been performed in New York, as well as in other places in this country.

Rachmaninoff was born at Onega, Province of Nijni Novorogod, Russia, April 2, 1873. He studied at Petrograd Conservatory from 1882 to 1885. From 1885 he was at the Conservatory in Moscow as a pupil of Ziloto, Tanieff and Arensky for six years, winning the gold medal after some concert giving. As pianist, conductor and composer he was engaged by the London Philharmonic Society in 1899. In 1906 he went to Dresden to live, devoting himself to composition, and making concert tours. His first visit to this country was in 1909-10. It is said of him that, among the living Russian composers, he occupies the first place "because of his pronounced inventive powers and finely developed sense of tonal quality." He has written three one-act operas, as well as many compositions for the piano, which are considered of more than ordinary merit. The list of his compositions is a long one, many of them well known in this country where they have been frequently performed. Choruses for mixed voices and songs are also included in the list. He was in New York City before going abroad early in the summer.

Roxas Pupil to Give New York Recital

Dora Rose, lyric soprano, an artist-pupil of Emilio A. Roxas, will give a song recital in Aeolian Hall on Sunday evening, October 26. Miss Rose's program will contain Italian, English, German, French and Russian numbers. She will be accompanied by her teacher.

Papalardo Artist at Meredith College

Constance Eberhart, mezzo soprano of the Papalardo Vocal Studios, has been engaged to teach singing in Meredith College, Raleigh, N. C., succeeding Alice Moncrieff, who held the position for two years. The conservatory of this school is a large one, employing fourteen instructors. Miss Eberhart has been given the privilege of fulfilling all concert engagements during the school year, several of which are already booked, some of these being operatic lecture recitals with her mother, Nelle Richmond Eberhart.

CONSTANCE EBERHART

St. Louis to Hear Schmitz

E. Robert Schmitz, pianist, has been engaged by the Piano Teachers' Educational Association of St. Louis for a recital, January 31, on his return trip from the Pacific Coast.

At his Aeolian Hall concert, October 22, Mr. Schmitz's program will include the Szymanowski Etudes, op. 31, which will be the first performance in New York of the entire set. Schmitz played these etudes at his recital in Warsaw last May, and the composer was so appreciative of his interpretations, that he crossed off the name of the one to whom they are dedicated and inscribed them "to E. Robert Schmitz," and presented the copy to Schmitz.

Julievna Soloist with Orchestra

Inga Julievna, soprano, appeared as soloist recently with Walter Pfeiffer's orchestra at Wildwood and scored a decided success. According to the critic of the Wildwood Journal, "For her first number she sang Ah, fors' è lui. Her lovely voice, remarkable in its high register, the brilliancy and finish of her execution, made her singing of the famous aria an artistic triumph. Mme. Julievna sang a group of Jenny Lind's favorite songs, and was charmingly dressed in a gown of apple green copied from one worn by the Swedish Nightingale when she conquered the hearts of the American public a century ago. In her group of Scandinavian songs Mme. Julievna sang with a vivacity and real dramatic ability. In the Last Rose of Summer the beauty of her voice was very appealing. To the prolonged applause Mme. Julievna responded with Comin' Through the Rye."

Claire Dux En Route for America

Claire Dux sailed for America on S.S. Albert Ballin on September 18 and is expected in New York within a few days. She will start immediately for the Pacific Coast, where her fourth consecutive American tour begins early in October. Later in the season, Miss Dux will give her first New York song recital in three years. She made her first London appearances in ten years this summer, and declined an invitation to sing at Covent Garden on account of concert bookings in Central Europe. Two Berlin recitals were sold out three days in advance. Miss Dux introduced several American songs with great success at these concerts.

Trabilsee Pupil Warmly Received

Juliet McIntyre, soprano, is completing a concert tour which included many of the large cities in this country and Canada. She was warmly welcomed at all her appearances. Her programs included arias and songs in French, German and English. Among the modern songs which met with unusual success was Mana-Zucca's In Loveland.

St. George Academy Opens for Season

Dave Kulinyi and Joan Emilia Schneider opened the St. George Academy of Music and Dramatic Art for the enrollment of students on Monday, September 15. The school is located at St. George, Staten Island, N. Y.

Myrna Sharlow Makes Flying Trip

Myrna Sharlow and her husband sailed on the steamship Cônte Rossi for Capri, Italy, September 10, but will return in six weeks.

BOSTON TO HEAR NEW SYMPHONIC WORKS

Koussevitzky to Introduce to America Many New and Interesting Works—Prominent Artists for Steinert Series—John Peirce Weds—N. E. Conservatory Reopens

Boston, September 20, 1924.—Sergei Koussevitzky, the new conductor of the Boston Symphony Orchestra, is now in Boston and preparing for the opening of the symphony season in Symphony Hall on October 10. The conductor has brought a large quantity of music from Europe with him, both new and old, and it is assured that there will be much of interest upon the season's programs. He will introduce to America such scores as Honneger's Pacific 231; Moussorgsky's Pictures at an Exhibition, arranged by Ravel, and new music of Prokofieff, Bax, Respighi, de Falla and Vermeulen. Other composers to be included are Stravinsky, Rimsky-Korsakoff, Rachmaninoff, Ravel, Debussy, Strauss, Wagner, Berlioz and others. There will be standard symphonies of Mozart, Haydn, Beethoven, Schubert, Schumann, Brahms, Tschaikowsky, Bruckner, Elgar, and so forth. Music by American composers will be well represented.

When Koussetvitzky conducted his own orchestra in Moscow and Petrograd, his programs were celebrated for their unusual scope and inclusiveness. He then gave additional series each spring of the principal works of a single composer, such as Bach, Beethoven, Rimsky-Korsakoff and Tschaikowsky. In Paris and London more recently, Koussevitzky was likewise noted as a conductor of great range and sympathy for the composers of each epoch and each nationality.

Prominent Artists for Steinert Series

Albert Steinert again has assembled a number of outstanding artists to present to Symphony Hall audiences in his series of five Sunday afternoon concerts. The New York Philharmonic Orchestra, under the leadership of Willy van Hoogstraten, will open the Steinert Series on Sunday afternoon, October 26, with Yolanda Mero, the Hungarian pianist, as soloist. The second concert, on January 25, will re-introduce Rosa Ponselle, of the Metropolitan Opera. On March 22 Mme. Schumann-Heink will be heard, while April 5 will bring Alma Gluck, soprano, and her husband, Efrem Zimbalist, violinist, for a joint recital. Feodor Chaliapin will close the series late in the season.

John Peirce Weds

John W. Peirce, the well-known baritone, joined the ranks of the benedicts Tuesday afternoon, September 16, in West Newbury, Mass. His bride was Phyllis W. Newhall, daughter of Mr. and Mrs. John W. Newhall of Seattle, Wash. She was attended by Evelyn Newhall, a cousin, as maid of honor. Russell Peirce, brother of the bridegroom, was best man. The bride was given in marriage by her uncle, Capt. Joseph Newhall, U. S. N., retired. Mrs. Peirce was educated at Seattle High School and Washington University.

In addition to his activities as a concert singer, Mr. Peirce was formerly coach of the glee club at Simmons College and of various choral societies. After their wedding trip the couple will go to Cleveland, where Mr. Peirce will take charge of the vocal department at the Cleveland Institute of Music, Ernest Bloch, director. His concert work in the Middle and Far West will be taken care of by Mrs. Franklyn B. Sanders, assistant director of the Institute. In New England Mr. Peirce's interests will be looked after by Aaron Richmond, the Boston manager.

N. E. Conservatory Reopens

With brief exercises to welcome returning and new students, the New England Conservatory of Music began the first semester of the school year 1924-25 on Thursday morning, September 18. The audience in Jordan Hall was addressed by George W. Chadwick, director, Ralph L. Flanders, general manager, and Wallace Goodrich, dean of the faculty, all of whom emphasized the opportunities, both professional and general, which lie before the music student in Boston, and expressed the desire of management and faculty to aid the pupils in every way.

Registration at the Conservatory has indicated a large total enrollment for the year. Many members of recent graduating classes have returned for postgraduate study, and among the new students are a number of college graduates who purpose making music their profession. Several young people who already hold the degree of bachelor of music from Western universities are candidates for admission to the junior class—an indication of the high technical standards maintained at this New England institution.

The opening of the first semester was preceded Wednesday afternoon by a faculty meeting, at which Director George W. Chadwick explained to the new and returning instructors features of the new catalogue, the organization of the public school music course, a plan under which all teachers of voice are expected to be responsible for the English diction of their pupils, the conditions of the forthcoming junior examinations prior to which teachers are expected to report their observations on the fitness of candidates, the resumption of the school public concerts and recitals, and new arrangements for holding special examinations.

Mr. Chadwick likewise made reference to the academic standards which American colleges and schools increasingly exact of their music teachers as well as of other faculty members, and gave these requirements as among the reasons why the Conservatory is paying more and more attention to the academic studies that supplement the purely technical work of a music school. J. C.

The Chicago Opera's New Find

On the search for a new soprano for lyric-dramatic roles —"youthful dramatic," as the Germans call it—Manager Johnson, of the Chicago Opera, travelled the length and breadth of Europe this summer. He found what he wanted —not in Italy, not in Germany and not in France, but in Czecho-Slovakia. But his "find" is not a Czech, but a Hungarian—a Hungarian who can sing Italian, German and French roles, it seems, better than any of the available Italians, Germans or French. Music is international, after all.

Olga Forrai, young, handsome, and gifted with one of the richest and most luscious sopranos in existence, has been singing at the German Opera House in Prague for the last two years. Had Mr. Johnson not come along she might have gone on singing there for several years more, for she was bound by one of those iron-clad contracts, which only the cleverest lawyers, aided by fortunate circumstances, can find holes in. Anyhow, Mme. Forrai is free and will be heard in Chicago, probably as early as October, as Berta in La Prophète.

Mme. Forrai comes of one of those Hungarian families where music and musical talent are matters of course. Her mother was an excellent violinist and she herself played the piano when she was five. At fifteen she entered the Academy of Music in Budapest, where her phenomenal vocal gifts were quickly discovered and she was treated as an exceptional pupil from the start. In 1915 she continued her studies in Berlin, and two years later made her debut in Zürich as Mignon, with an immediate and striking success. The title roles of Rosenkavalier and Carmen were given her during her first year at the Zürich Opera and in these her unusual histrionic ability first aroused attention.

OLGA FORRAI,
the Chicago Opera's new soprano, as Carmen.

In the first Zürich Festival (1920) she first achieved international notice, and her successful participation in the Damnation of Faust and Parsifal, was recorded in the Musical Courier at that time. Meantime she had, however, already followed the call to Prague, where she quickly rose to the first position in her field, singing nearly all the important leading roles in the repertory. Her versatility is evident from the fact that besides Carmen and Octavian (roles for which she is widely famed) she essayed Aida, both Manons (Puccini and Massenet), Donna Elvira in Mozart; Don Giovanni, Amelia, Mimi, Madame Butterfly, Elizabeth in Tannhauser, Sieglinde, Giulietta in the Tales of Hoffmann, and many other characters. In a number of these she will be heard in Chicago.

Mme. Forrai is also a concert singer of rank, and it is hoped that she will have an opportunity of showing her gifts as an interpreter of songs. Captivating personal charm, aside from beauty of voice and rare musicianship, is her outstanding attribute. C. S.

Dubinsky Musical Art Studios Open

After a successful summer session, which ran from June to August, the Dubinsky Musical Art Studios reopened on September 8. The staff of teachers remains practically the same as that of last year, with a slight change in some of the branches. The same seriousness and thoroughness will mark this year's teaching. Faculty and pupils' recitals will take place throughout the entire season.

Elizabeth Quaile Writes New Piano Book

Elizabeth Quaile will return to New York the end of the month from a vacation spent in Ridgefield, Conn., and resume teaching October 1. Miss Quaile has written a book on elementary technical exercises for piano students and the work soon will be published by G. Schirmer, who recently issued the Fourth Solo Book for piano by Diller-Quaile.

I SEE THAT—

The Wolfsohn Musical Bureau announces a subscription course of ten concerts in Carnegie Hall.
The National American Music Festival will take place in Buffalo, N. Y., October 6 to 10.
E. Robert Schmitz has been engaged for a three weeks' master class at the MacPhail School, Minneapolis.
Alfred Cortot's annotated programs in book form can be purchased at L'Ecole Normal de Musique, 64 Rue Jouffroy, Paris, France.
Elizabeth Quaile has written a book on elementary technical exercises for piano students.
Yeatman Griffith's summer master classes on the Pacific Coast were a great success.
Florence Stern, violinist, will make her New York debut on October 18, after study in Berlin and Paris.
Mrs. Edward A. MacDowell will begin her long transcontinental tour next month.
J. Fischer & Bros. will publish original compositions and transcriptions from the pen of Guy Maier.
Bruckner was born one hundred years ago this month.
May Mukle will teach at the San Francisco Conservatory of Music.
Frieda Hempel had a real mountain adventure this summer.
May Stone has opened a new studio at 144 West Seventy-seventh street, New York.
Alexander Lambert found musical conditions in Germany rather depressing, with lower standards.
Harold Henry will make New York his headquarters after November 1.
The N. F. M. C. has issued a circular announcing the Biennial National Contest for Young Professional Musicians.
The Chicago Opera's find this year is said to be Olga Forrari, soprano of Czecho-Slovakia.
Voices are wanted for the Mendelssohn Club of Philadelphia.
The Philadelphia Orchestra will give 106 concerts this season, and out of that number eighty will be played in Philadelphia.
Fortune Gallo may arrange a season of out-door opera for New York next summer.
On page 6 Basanta Koomar Roy discusses music and musical instruments in the land and days of Tut-Ank-Amen.
"Truth" and "Error" in the Study of Singing is the subject of William A. C. Zerffi's article this week.
Rhys Morgan, the Welsh tenor, has been booked solidly up to the New Year.
Queena Mario is appearing as guest artist with the San Francisco Opera Company.
Louis Graveure will appear in thirty concerts in the West before Christmas.
The open air opera season in St. Louis closed with a surplus of $222.54.
Karsavina, Brailowsky, Kurenko, Orloff, Zathureczky and Mme. Leschetizky will make their American debuts under the management of the Wolfsohn Musical Bureau.
On page 11 Jeanne Gordon tells how she studies an operatic role.
Elias Day will head the new department of dramatic arts and stage craft at the Bush Conservatory.
Bessie Bowie, voice teacher, is already busy at her New York studio.
Cantor Abraham Hyman has returned from a visit to the Holy Land.
John W. Peirce was married to Phyllis W. Newhall on September 16.
Colin O'More will give his annual New York recital on October 5.
Gabrilowitsch was acclaimed in Berlin as "one of the world's greatest conductors."
Edwin Hughes will appear in the double role of pianist and composer at the National American Music Festival.
Carl Hein has returned to New York after attending the Bayreuth Festival.
Music played an important part in the National Wholesale Druggists' Convention held at Atlantic City.
The San Carlo Opera Company opened its New York season with Rigoletto last Monday evening.
Chaliapin's fee for his Berlin concert was reported to be $5,000.
Julia Claussen will have two guest appearances with the Philadelphia Civic Opera Company.
Berlin's venture into open-air opera was a failure.
Cincinnati will have a quantity of fine music this season.
The piano score of Busoni's Faust soon will be published by Breitkopf & Hartel.
The annual Berkshire Festival was held last week. G. N.

Cable Tells of Edna Thomas' Success

A cable from Australia states that Edna Thomas was given an ovation in Melbourne. Miss Thomas sailed last March for a tour around the world. Before reaching Australia she appeared in the principal cities of India. She plans to be back in America early in February.

Scottish Societies Interested in Gange

Scottish societies in the United States and Canada are manifesting great interest in Fraser Gange. One of the popular baritone's most recent engagements is with the Sons of Scotland in Toronto. Mr. Gange's Scotch ballads have proved to be popular on every program, and he will sing several unfamiliar Scotch folk melodies at his concerts this season as well as old favorites.

Claussen to Sing in Opera in Philadelphia

Contracts have just been signed for two guest appearances by Julia Claussen with the Philadelphia Civic Opera Company. On January 22 the popular Metropolitan Opera mezzo-soprano will sing the name role of Carmen, and she will also be heard as Delilah in Samson and Delilah later in the season. Mme. Claussen is now in Sweden, where she is singing both in opera and concert. She will appear with the Royal Swedish and the Paris operas.

Schedule for Perfield Courses

The schedule for the Effa Ellis Perfield Courses in New York are as follows: Mondays—10:00 o'clock, pedagogical and musicianship course for teachers; 11:00, creative piano playing course; 12:30, sight singing and musicianship; 1:30, tonal technic conducted by Betah Reeder, assistant to Robert Schmitz; 2:30, class for the baby child, younger than seven years; 4:00, children's class; 7:15, sight singing and musicianship (advanced); Tuesdays—12:30, sight singing and musicianship for beginners; 2:30, baby child's class; 4:00, children's class; 5:15, sight singing and musicianship for beginners; 7:15, sight singing and musicianship; Wednesdays—9:30, course for Bachelor of Music degree; 11:00, course in Greek Modes; 2:30, sight singing and musicianship class; Thursdays—9:30, pedagogical and musicianship course (for advanced teachers); 11:00, sight singing and musicianship class (advanced); 2:30, class for the baby child, younger than seven years; 4:00, children's class; 7:15, pedagogical and musicianship class for teachers; Fridays—10:00, mother's creative music course for teachers, mothers, and kindergarten school teachers; 12:30, sight singing and musicianship class; 2:30, baby child's class; 4:00, children's class. On Saturdays at 9:30 a class is conducted at Forest Hills, L. I. Mrs. Perfield issues guest cards for those desiring to visit one of her classes.

Grainger to Enjoy Busy Season

Percy Grainger, who has been spending several months delightfully vacationing in Australia, will return for an extremely busy winter. On his tour of the Western coast, which opens the latter part of October, he will be heard in the following cities: Victoria, Spokane, Corvallis, Seattle, Tacoma and Portland. On November 10 he will be heard in San Francisco; 12, San Jose; 13, Fresno; 14, Bakersfield; 15, San Diego; 17, Claremont; 18, Los Angeles; 19, Pasadena; 21, El Paso; 24, Tulsa. However, this artist is equally popular in the East, as a glimpse at a few of his January concerts will prove: January 5, New York City; 10, Boston; 12, Burlington; 13, Glens Falls; 14, Rutland; 16, Greenfield; 18, Boston; 20, Johnstown; 27, New York City; 28, Buffalo; 30, Hartford.

Giannini Re-engaged for New Orleans

Contracts have just been signed for Miss Giannini's appearance on November 12 at New Orleans, under the auspices of the Philharmonic Society. This will be Miss Giannini's second appearance in the Southern city within nine months. Other recent bookings for this sensational soprano are Marietta, Ohio, Holyoke and Northampton, Mass., and Oberlin, Ohio. She will also have two appearances in Boston, one with the Boston Symphony under Koussevitzky, and one with the Harvard Glee Club.

Niessen-Stone Pupils Engaged for Opera

Matja Niessen-Stone, formerly a well known vocal teacher of New York, but now residing in Berlin, has three American pupils who have been engaged for opera for the coming winter. Ljuba Senderswna, who for two years sang minor parts at the Berlin Staatsoper, is now leading contralto in Lübeck, Lillian Nottelmann is engaged as first soubrette of the Kammertheater in Königsberg, and writes enthusiastically about the splendid training she will get there as a start in her operatic career. The third Niessen-Stone prima donna is Elly Nowak, who is engaged for principal dramatic roles in Hanan. She sang at the Bayreuth Festival as one of the flower maidens in Parsifal. Two other pupils of Mme. Niessen-Stone's, Carlotta Corsina and Doris Freemorgan, both American girls, have lately gone to Italy to make their debuts there.

Clarence Adler Gives Recital

On Sunday afternoon, September 8, as a fitting close to a season of significant musical activity at Karennioke, Clarence Adler gave a piano recital of monumental works—which were all played in a masterly, stimulating manner. The program opened with a colorful, polished reading of Handel's Harmonious Blacksmith. This was followed by the Mozart fantasia in C minor, which was a highly finished performance as regards nuance and dynamics. Mr. Adler's playing of the MacDowell Eroica sonata, a composition of tremendous epic and dramatic power, was very gripping and impressive. Preceded by descriptive introductory remarks, the Schumann Childhood Scenes were played with that exquisite range of tonal contrasts and subtlety of quick emotional changes which they demand. In the closing group Mr. Adler included the Chopin scherzo in B flat minor and the very lovely Schubert impromptu in G Major, which he imbued with real poetic sensitiveness and unusually beautiful tone coloring.

A large and enthusiastic audience attended the recital and a very pleasant social hour followed. J. S.

Vreeland Motors to New York

Jeannette Vreeland recently arrived in New York, having motored from Dannemora with her husband, Percy Rector Stephens, from their summer camp there. Rainstorms which left Dannemora mountain roads in such bad condition as to be practically impassable shut them in for several days in their camp, which is some distance from the town proper, but otherwise they report a most enjoyable vacation.

Trabilsee Vocal Studios Re-open October 6

Tofi Trabilsee will resume his teaching at his New York studios on October 6. Mr. Trabilsee recently returned from his vacation and is enthusiastic over his plans for the coming season, a large number of students having already registered for work with him.

Nickos Cambourakis to Give Recital

Nickos Cambourakis, a pupil of Vladimir Graffman, the Russian violinist and exponent of Leopold Auer, will appear in a recital on the evening of November 29 at Aeolian Hall. Although Cambourakis is not quite fifteen, he has already

NICKOS CAMBOURAKIS

played in New York, Boston, Minneapolis and Chicago. The critics were unanimous in their approval of his attainments, Herman Devries in the Chicago Evening American commenting: "He is an unusually gifted child, who has been fortunate in obtaining the best of training. . . . We do not know to whom he owes his instruction, but we can only repeat that it is of the best. His tone sings with charming suavity and delicacy, his technical accomplishments encompass all violinistic pitfalls with the greatest facility. Besides, he possesses uncommon poise and dignity."

Music Lovers' Grand Opera Concert

A varied program was offered at the Brooklyn Academy of Music on Sunday evening, September 21, under the auspices of the Music Lovers' Grand Opera Company. Maria Carreras, playing with excellent technic and discretion, pleased with her rendition of the Chopin sonata, op. 35, of March Funebre fame, and a group of shorter selections, by Sgambati, Mendelssohn, and Liszt. Comm. Ferrari-Fontana sang with considerable power and feeling, showing to best advantage in Verdi's Death of Otello. Cornelius Van Vliet, cellist, offered four charming numbers of varying moods, all of which were well received by his audience. Excellent accompaniments were furnished for Mr. Van Vliet by Josef Adler. Other artists programmed were F. Day-Monti, Constance Wardle and Ksana-Vassen.

Hamilton Morris Artist-Pupil Wins Success

Daisy Krey, contralto, artist-pupil of Etta Hamilton Morris, was heard in recital during the summer at Lake Mohonk and Lake Minnewaska. Her rich contralto voice and splendid style were well displayed in a program including numbers in Italian, French, German and English. At the Cliff House and Wildmere, there recitals were the outstanding musical features of the season. Miss Krey has already been reëngaged for next season.

Ann Neumann, another pupil of Mrs. Morris, was the accompanist and furnished musicianly accompaniments.

Mrs. Morris reports that practically all her teaching time will have been taken when the studio reopens on October 1.

Saslavsky to Be Heard in Brahms' Requiem

Boris Saslavsky will be baritone soloist with the Oratorio Society of New York, Albert Stoessel, conductor, in a performance of Brahms' Requiem on November 17. Later in the season Mr. Saslavsky will sing the Requiem with the Harvard Glee Club and the Boston Symphony.

Gerhardt to Sing Songs of Americans

Elena Gerhardt, the lieder singer, who has heretofore devoted her programs almost exclusively to songs of the classic and modern German literature, will include a number of songs by American and English composers in her programs during the coming season. Among others, she will sing songs by Granville Bantock, Walter Golde, Wintter Watts, Lily Strickland, Burleigh, Maurice Besly, Carpenter and E. d'Arba. Miss Gerhardt's tour will begin on October 13 in Milwaukee, where she will open Miss Rice's series of Twilight Musicales.

Gradova Not Troubled with "Nerves"

Gitta Gradova, the young Russian pianist, is not troubled with "nerves," although young artists suffer proverbially from this affliction. Miss Gradova holds that "nerves" are nothing more than a reflection of a feeling of insecurity.

"If you know thoroughly the music that you are to play, if you have a definite grasp of the message which you are to deliver, if you are sure that you have mastered the means to deliver it—then you cannot have 'nerves,'" is Miss Gradova's comment.

A Busy Season for Landowska

At least eleven orchestral appearances are scheduled for Wanda Landowska this season. She is to appear three times with the Philadelphia Orchestra, and twice each with the Philharmonic, Cincinnati, St. Louis and New York Symphony orchestras. Mme. Landowska will give also a series of three New York recitals.

Anna Burmeister to Sing The Messiah

Anna Burmeister, soprano, has been engaged to sing the soprano part in Handel's Messiah with the Chicago Apollo Club and Chicago Symphony Orchestra, at Orchestra Hall on December 28. This is a return engagement for Miss Burmeister with this organization.

Stojowski Studios Reopen October 1

The Sigismond Stojowski Studios in New York will reopen for the fall and winter session on October 1.

Request Group at Rosing's Recital

Rosing, who opens his tour at Carnegie Hall on October 20, will devote one group during the evening to "Request Numbers." This artist has many admirers in New York, and any who have attended his recitals are familiar with the many calls from the audience for favorite selections, therefore if these requests are sent to his manager, he will hope to sing your "favorite."

ETHEL GROW,
contralto, herding "sea cows" at Montauk.

Middleton to Sing in Memphis

Memphis, Tenn., will hear Arthur Middleton soon. Contracts for an appearance in concert there on October 23 by the popular baritone have been signed by his managers, Haensel & Jones. He will fulfill the engagement immediately after singing in Birmingham, Ala., on October 22, as previously announced.

Estelle Liebling Pupil at Rivoli

Patricia O'Connell was engaged by Mr. Zuro to sing last week at the Rivoli and this week at the Rialto.

BERLIN PLANS A MAMMOTH SEASON

Notwithstanding Money Scarcity, Concert and Opera Forecasts Are Most Extensive—Three New Symphonic Subscription Series—Four Opera Houses Open and Many Novelties Announced—Chaliapine, Battistini and the Ballet Russe

Berlin, September 1—This is the day on which the various periods fixed for the operation of the Dawes Report begin to run—"The beginning of the new era in Europe," as eminent statesmen have been pleased to call it, "the reawakening of German business," as the headline of a Berlin newspaper interprets it. At any rate, it is a day of hope; and since the first concert ads of the season made their appearance yesterday, it is natural that at least the reflected rays of this hope strike the interiors of Berlin's concert bureaus, where plans and forecasts for the season are being made.

It is high time. For the effects of the Poincairé policy, culminating in the occupation of the Ruhr, of the consequent collapse of German finance, of deflation and stabilization, upon business and enterprise of all kinds, have been devastating. Business, in fact, has been at a standstill for months; credit has ceased; there is a lack of cash which has led to a sort of general moratorium by common consent. Suspended animation is the impression one gets from a contemplation of German life.

Had the Reichstag rejected the London Agreement there can be little doubt that the temporary German currency, the Rentenmark, would have collapsed like the paper mark that preceded it. Now that it has, the real and genuine gold mark has become a certainty for the near future; and the blessings of "ordered circumstances" shine like a rainbow upon the horizon of economy. Meantime the scarcity of money and high prices (for a while the absence of naughts made them seem low) have taught people the value of money once more. Speculation has ceased, and the small coin has returned to honor. You pay ten brass pfennings for a newspaper and fifteen for a street car fare, and the silver mark is timidly returning to the pockets of the man in the street.

Of course things are not going to be quite what they were before the war. The cost of living is up, as everywhere, though when things get shaken down, they will be no worse, proportionately, than in London or New York. Printed signs in the windows announcing "Low Prices" are mere decoys, thus far, just like the twelve traffic policemen with their captain on a high platform, who assiduously regulate an enormous traffic that as yet does not exist.

The concert managers, in fixing their ticket prices at from twenty to one hundred per cent. higher than pre-war, probably reflect the general situation as it will be during the coming year. An unpleasant feature is the fact that the one hundred per cent increase affects the cheapest seats—the unreserved spaces filled by students and working folk. From the artists' point of view the proportionate increase is about the same. The Himalayan fees paid and contracted for last autumn have ceased, but reasonable returns are offered to the artist of renown. Those who give concerts on their own must reckon with a minimum expense of $250 for a recital, and $1,000 for an ordinary orchestral concert.

Varying degrees of optimism are exhaled by managers talking of the season before them. Curiously enough the optimism is in inverse ratio to the size of the firm. The largest firm in Berlin has retrenched considerably, and given up a large part of its leasehold on Berlin halls. A wholly new constellation has resulted therefrom. Three other firms have entered the orchestral field with big subscription series, hitherto a monopoly of the 'Philharmonic Concerts" (conducted by Furtwängler). The sacrosanct Monday evenings in the "Philharmonie," with the general rehearsals on the preceding Sundays are no longer the privilege of the one firm. Halls are offered freely (not in small rations) by every agent in town and all of them report that very few vacancies are left.

The new subscription series—outside the opera concerts (Staats Kapelle) and the philharmonic concerts—include a series conducted by Bruno Walter (who thus throws his hat definitely into the Berlin ring), a Beethoven cycle conducted by Georg Schnéevoigt, and a series conducted by Peter Raabe, general musical director of Aix-la-Chapelle. The first two are with the Philharmonic Orchestra, the third with the Berlin Symphony Orchestra (formerly Blüthner). All of them enlist eminent soloists, and all of them announce novelties.

Besides these there is the newly revived Society of the Friends of Music, with six very interesting concerts conducted by Dr. Heinz Unger, and famous soloists. These concerts will open on October 2 with the first Berlin performance of Bloch's 22nd Psalm sung by Mme. Charles Cahier. The first performance of a Bartok rhapsody occurs in the second concert, also Schönberg's a cappella chorus, Peace on Earth. The fifth concert is the Berlin premiere of Delius's Mass of Life with 500 participants, and at the last Artur Schnabel plays a Beethoven concerto and the piano part in the Choral Fantasy. There are also interesting works by Stravinsky, Debussy and old Dittersdorf.

The novelties of the Furtwängler concerts, as fas as they are settled, include Stravinsky's new piano concerto, played by himself (January), the Pfitzner violin concerto played by Alma Moodie, Braunfels's orchestral Variations on a Theme by Mozart, recently finished, and a symphony by Max Trapp. The series is to commence with a Strauss anniversary concert, at which Barbara Kemp is to sing the orchestral hymns; and the other soloists of the season include Ivogun, Artur Schnabel, d'Albert, Edwin Fischer, Mitja Nikisch, and Lubka Kolessa, the young Ukranian pianist. While Furtwängler is in America, conducting the New York Philharmonic, Otto Kemperer will conduct a pair of concerts.

Kemperer, by the way, is also engaged for a series of four concerts with the Berlin Philharmonic Orchestra, beginning with a "Bruckner Festival" and ending with a Schumann evening, with Schnabel as soloist.

The opera concert—formerly conducted by Richard Strauss, and then by Furtwängler, are after the interregnum of last season definitely in the hands of Erich Kleiber. They will follow the classic traditions of the house; but will open with a homage for Busoni, whose piano concerto will be played by Egon Petri.

Bruno Walter, who because of his American engagements must confine himself to the first half of the Berlin season, is expected to give a full orchestral season in Berlin beginning 1925-26. Within the scope of his six pairs of concerts this year he offers a few novelties and other interesting things. The novelties include the Prokofieff violin concerto, played by Szigeti (which the same artist played with such success at the Prague Festival), Braunfels' Die Ammenuhr (with boys' choir), and Reznicek's symphonic fantasy after Chamisso, Der Zopf. His soloists also include Leopold Godowsky (appearing in Berlin for the first time since pre-war days) and the two young Feuermans (violin and cello), playing the Brahms double concerto. One of the features of the cycle is a performance of the Verdi Requiem, with star soloists (Vera Schwarz, etc.).

The Peter Raabe concerts offer no absolute novelties, but Frieda Kwast-Hodapp will play Pfitzner piano concerto and Juan Manén his own violin concerto. The Faust Symphony of Liszt and Rudi Stephan's Music for Orchestra are unusual features. Schnéevoigt's Beethoven Cycle comprises all but the first two symphonies, three piano concertos, played by Schnabel, Orloff and Kreutzer, the violin concerto played by Flesch, while Melanie Kurt and Zinaida Zurjewskaja will perform vocal works.

Rich as this orchestral menu may seem, it is by no means all that Berlin will consume. For there will be at least four concerts conducted by Weingartner, and varying quantities by various guests, the first of whom, Ossip Gabrilowitsch, inaugurates the season next week.

On the list of solo stars, who will concertize, figure the names of Chaliapin, who arrives next week, Onegin, Battistini, Dux, Ivogun, Destinn, Amato, Godowsky,

Kreisler, Huberman, Sauer, d'Albert, and many more, besides those mentioned above. The usual series of string quartet concerts are announced again, including the Rosé, the Klingler, Havemann, and Roth quartets, and the reorganized Vienna String Quartet (formerly Mairecker-Buxbaum), which is looked forward to with interest.

The operatic situation, after the chaos and expansion fit of last year, seems to have entered a more settled stage. The Staatsoper, happy in the possession of a second house (the Kroll Theater), is trying, despite the hard times, to stand on its own legs. The state subvention, so Director van Schillings tells me, has been abrogated, and the two houses actually live on their box office receipts for the first time in the history of the institution. It sems all the more courageous, in the circumstances, to embark upon such experiments in ultra-modernity as have been announced.

The Staatsoper is actually going to perform Alban Berg's operatic setting of Büchner's expressionistic drama, Wozzek, excerpts from which made so deep an impression at the Frankfurt festival this summer. The difficulties of the production are beyond all imagination, and competent authorities put the time of preparation at six to seven months!

A RECENT PHOTO OF PROF. MAX v. SCHILLINGS, *director of the Berlin Staatsoper, now the largest operatic organization in the world, and his wife, Mme. Barbara Kemp.*

Work has already been started and the première is scheduled for May. An earlier première is that of Ernest Krenek's Die Zwingburg, not less radical than Berg's opera, and like it will be conducted by Kleiber. Between these hautes nouveautés two older works will have their first hearing in Berlin, namely Pfitzner's Rose vom Liebesgarten and Schreker's Der Ferne Klang.

A number of revivals in new garb will grace the repertory of the Staatsoper, among them Freischütz, Cosi fan tutte, L'Elisir d'Amore, L'Africaine and Parsifal, also for the centenary of Peter Cornelius, the Barber of Bagdad. The modernized ballet now under Terpis' leadership, will produce new works by Zaap Kool (Der Leierkasten) and Egon Wellesz (Die Nächtlichen). Kleiber, as general musical director, will be assisted by Georg Szell and Selmar Meyrowitz as conductor, the latter having been engaged as a sequel to a suit for breach of contract which has now been withdrawn.

A noteworthy new feature of the gigantic apparatus of the Staatsoper is the augmented orchestral forces, consisting of 190 regularly engaged men, serving the two houses, and permitting an extra strong Besetzung whenever the occasion demands.

While the German state is notoriously poor and, in view of Dawes payments prefers not to subsidize art, the City of Berlin is evidently experiencing an unwonted prosperity. It has recently begun to subsidize babies (at three marks per babe) and is now supporting opera musical infant industries, as it were—at some hundred odd thousand marks per opera house. We therefore have the curious spectacle of two private operatic enterprises supported by the public purse and a state opera disowned by the national treasury. Both the Volks-oper and the Deutsches Opernhaus have taken a new lease on life.

The Volksoper has engaged no less a person than Leo Blech as its musical head (thus far he is a "guest" conductor, but your correspondent has seen the contract which ties him up for good). Beside him Issai Dotrowen, the young Russian, will function as conductor, and the Russian element is therefore very strong in the repertory. Rimsky-Korsakoff's The Bride of the Czar is being re-studied, and Tschaikowsky's Pique Dame will be added later. Boris continues a chief draw and Zalewski has been engaged as guest for the role.

For two weeks in October the theater will indeed be entirely Russified, for the Diaghileff Ballet, with Fokine, Nijinska, Tchernicheva, etc., etc., will play their recent repertoire, including the Sacre, Petrouchka and Pulcinella by Stravinsky, conducted by Flamand.

The novelties of the season at this house include Rudi Stephan's weird genesis opera, Die ersten Menschen, also Bartok's Blaubart, Hindemith's Das Nusch-Nuschi and the German premiere of Ravel's L'Heure Espagnole. It is also planned to bring out Dukas' Arianne et Barbe-bleue, now that the ban on French operas is off. Among the additions to the repertoire (the Volksoper is still very young) are Don Giovanni, Marta and Tannhäuser. Ernani is to be revived for Battistini, who is engaged as guest in January, and it is possible that Xerxes will be added to the Handel operas. Maria Ivogün is to sing Rosina as a guest.

The Deutsches Opernhaus has announced no such opulent list of new things, and will probably confine itself to refurbishing its standard repertoire, beginning with a revival of Le Prophète. Its great attraction will be the star conductors who in default of a permanent musical chief will figure as periodic guests. These are Weingartner, Bruno Walter and Fritz Busch, each for a month or two. The season opened with a sold-out performance of the Meistersinger Sunday.

The Volksoper, too, is already running; Kroll, after an operetta summer, returned to opera with the Magic Flute, and the Staatsoper has gone right on without hardly stopping at all. Mme. Charles Cahier guesting as Azucena was an hors d'oeuvre to the big things that are to come.

Berlin, it is seen, will not be without music this year. Perhaps, indeed, it will have more than it wants—or can pay for.

CESAR SAERCHINGER.

Alberto Sciarretti to Make Debut

Alberto Sciarretti, a pianist of Italian extraction and a prize pupil of the Conservatory of Naples, will give his first New York recital of the season at Aeolian Hall on the evening of October 22. He will introduce several compositions by his compatriot, Martucci.

The Justine Ward Method

The Justine Ward Method of teaching music was originally designed as a means of re-introducing congregational singing into the services of the Roman Catholic Church by giving young people such a foundation that, upon growing up, they would be able to sing the music of the church services from the printed scores. The success of the method, however, has been so pronounced that it has seemed advisable to make it available to children and adults, musicians, music teachers and those interested in music, of all denominations. With this in view the Pius X School of Liturgical Music, which has its headquarters at the College of the Sacred Heart, 130th Street and Convent Avenue, New York, has planned courses suitable to the general public. In the beautiful college grounds a special building has been erected for this work, and here classes are being held in the Justine Ward Method, sight singing and reading, melody writing, and allied branches. The results of the work have been testified to by many eminent musicians: Marcella Sembrich, Artur Bodanzky, Alma Gluck, Zimbalist, Dirk Foch, Alexander Lambert, and many others.

Katharine Metcalf Returns from Vacation

Katharine Metcalf, well remembered from her successful New York recital last season, has returned from her vacation in Maine. Miss Metcalf was soloist during the month of August at the Mother Church of Christ, Scientist, in Boston, where she is a very welcome and frequent visitor. Among Miss Metcalf's early engagements under the management of Annie Friedberg is a recital in Boston on November 7.

A Correction

By an oversight it was stated in a note which appeared in last week's issue regarding the opening of William Thorner's studios that, with Galli-Curci, Anna Fitziu, Anna Roselle and other noted artists, Rosa Raisa was a product of the Thorner vocal art teaching. It should have read Rosa Ponselle and not Rosa Raisa.

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ERNEST F. EILERT.....President
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ALVIN L. SCHMOEGER.....General Manager

LEONARD LIEBLING.....Editor-in-Chief
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WILLIAM GEPPERT
FRANK PATTERSON
CLARENCE LUCAS.....Associate Editors
RENE DEVRIES
J. ALBERT RIKER.....General Representatives

OFFICES
CHICAGO HEADQUARTERS—JEANNETTE COX, 828 to 830 Orchestra Building, Chicago. Telephone, Harrison 6119.
BOSTON AND NEW ENGLAND—31 Symphony Chambers, 246 Huntington Ave., Boston. Telephone Back Bay 5584.
LONDON, ENG.—CESAR SABBCHIGNONE (in charge), 175, Piccadilly, W. 1. Telephone Gerrard 5787. Cable address, Musicurier, London.
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PARIS, FRANCE—CLARENCE LUCAS, 13 rue des Hauts Closeaux, Sevres.
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THE MUSICAL COURIER EXTRA
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NEW YORK SEPTEMBER 25, 1924 No. 2320

Splendid comic opera material is to be found in the gentle conflict now raging in China.

According to their press interviews the air the round-the-world navigators seem to like is The Star Spangled Banner.

"The pupils of the Hannover Conservatory did Beethoven's ninth symphony recently."—Exchange. It is a safe wager that they did it good.

According to news from abroad, Busoni had practically completed his Faust before his death, contrary to the general impression. The piano score will soon be published by the house of Breitkopf & Hartel. A Berlin publisher printed the textbook, also by Busoni, some time ago. In it Busoni has not relied on the Faust of Goethe but has gone back to the earlier Puppenspiele. The work will be produced by the Dresden State Opera during the coming season.

The latest news about Puccini's Turandot is that it will have its first production in La Scala next spring, and that Rosa Raisa, who was about all the excitement there was in Nerone last spring, will be asked to create the leading woman's part. That silly rumor that Mr. Gatti-Casazza would have the première here at the Metropolitan was spiked by the MUSICAL COURIER as soon as the dailies printed it. Mr. Gatti has no trouble in recalling the première of the Girl of the Golden West.

It was the Wolfsohn Bureau that was bright enough to think first of adapting to New York something which has been a success in cities throughout the country for many years—the concert course. The Bureau has taken Carnegie Hall for five Sunday afternoons, four Saturday afternoons and one Tuesday evening, scattered from October 6 this year until March 28 next, and is offering a list of unusual artists and organizations, which includes Louise Homer, Thamar Karsavina, Albert Spalding, Reinald Werrenrath, the Cleveland Orchestra, Moriz Rosenthal, the London String Quartet, Cecilia Hansen, Maria Ivogun and Josef Hofmann. Thamar Karsavina makes her American debut on November 1 in this course, and in nearly all cases it is the only New York appearance of the season for the artist or organization, as the case may be. A particularly attractive feature are the prices, subscription tickets for the entire ten concerts being offered at $5, $8, $12.50 and $15. In other words the top price for any attraction will be only $1.50 instead of today's usual $2.50. Our prediction is that the course will be a howling success and the hall regularly crowded. And the wonder is that nobody has happened to think of it before. After all, New York, in many respects, is only a big, overgrown country town—and a bargain is a bargain.

The New York Evening Post, on the front page of the issue of September 22, announced that Ernest Newman would be its music critic the coming season. The MUSICAL COURIER, on the first page of the issue of September 11, announced that Ernest Newman would be music critic of the New York Evening Post the coming season. The moral is obvious.

Cincinnati and St. Louis seem to be the only places that can give outdoor opera in summer and finish with a balance on the right side of the ledger. New York has had repeated failures, and the latest venture to go up in smoke is the spectacular production of Aida in Berlin, which had Mascagni for a conductor, leaving behind it, so the foreign papers say, the usual trail of unpaid debts, bad checks, etc.

CINCINNATI PLANS

Cincinnati is going to have a symphonic treat this winter, as is proved by the circular of announcement just sent out by Manager Jessie W. Darby. In the first place, it has Fritz Reiner, a guaranty in himself of the quality of his orchestra's playing, and of the quality of the programs which will be presented, and of the way in which they will be performed. Among the works which will be new to Cincinnati are Chaconne, Bach-Sternberg; Petite Suite, Debussy; Second Suite for Orchestra, Bartok; Symphony in D minor, Franck; Poem, Loeffler; Pacific 231, Honegger; Symphony No. 4 in G major, Mahler; Paintings from an Exhibition, Moussorgsky; The Tomb of Couperin, Ravel; and Petrouchka, Stravinsky.

Then there is going to be a fine list of soloists, which includes, among others, Dusolina Giannini, Nicolas Medtner, William Bachaus, Igor Stravinsky, Arthur Shattuck and Felix Salmond. Another feature of the season are the four concerts for young people, in which Mr. Reiner will conduct while Thomas James Kelly again acts as interpreter of the works performed. It will be arranged so that every child in the public schools will have the privilege of attending at least one of these concerts. Twelve popular concerts will be given as usual on Sunday afternoons, and the Cincinnati Symphony Quartet (Emil Heermann, concertmaster; Karl Kirksmith, cellist; Edward Kreiner, violist, and Sigismund Culp, second violin) will also give a series of four concerts, which are included among the Symphony Association activities. All in all, with Fritz Reiner directing as brilliantly as his wont, it promises to be an extremely interesting season.

THE PHILHARMONIC'S OPENERS

The first pair of concerts of the Philharmonic Orchestra for the present season will take place at Carnegie Hall, Tuesday evening, October 16, and Friday afternoon, October 17. Willem Van Hoogstraten will conduct, and the program will contain but two numbers, the Mozart Symphony in E flat major and, by way of contrast, Respighi's Symphonia Dramatica, the first performance here. In making this simple announcement, the publicity director of the Philharmonic took pains to look back into the records and dig out a lot of material which is so interesting as a comment on happenings in the times that have been, that they are reproduced here in full:

There have been three previous Philharmonic openings at which more than one symphony was played. In 1880, Beethoven's Eroica and Berlioz' Harold in Italy were performed at the season's first concert. Two years later, Beethoven's seventh symphony appeared on the opening program with Frederic Cowen's Scandinavian symphony, which had its first American hearing on this occasion. In 1886, Schumann's First Symphony served as a prelude to the American première of Bruckner's Seventh Symphony. Mr. Van Hoogstraten's program therefore has Philharmonic precedent behind it.

On only two occasions in the eighty-three years of the Philharmonic has the season opened without a symphony on the program. In 1901 Paur introduced van Hausegger's long symphonic poem, Barbarossa, at the season's first concert in place of a work in more conventional form, and in 1908 Safonoff opened the season with Strauss' Also Sprach Zarathustra as the major composition.

The symphony which has been played most frequently at the opening concerts of Philharmonic seasons is Beethoven's Fifth, which started the first Philharmonic program in 1842 and which has been on six subsequent opening programs. Beethoven's Third and Sixth Symphonies each have appeared on six first programs, Beethoven's Seventh on five, and Beethoven's Eighth, Brahms' Third, Dvorak's New World, Schumann's Fourth and Spohr's Consecration of Sounds, on three.

Symphonies which have had first New York performances at Philharmonic openings include Mendelssohn's Third (1845), Gade's Grand Symphony (1848), Mendelssohn's Fourth (1851), Sophr's The Seasons (1853), Gade's Fifth (1858), Cowen's Scandinavian (1882), Brahms' Third (1884), Bruckner's Seventh (1886) and Strauss' Alpine (1916).

NOW, GENTLEMEN, PLEASE—

A suggestion was made several months ago through this column to the composers of America to let their light shine by creating works that might find favor with the international jury which is to select music for performance at the festivals of the International Society for Contemporary Music. This suggestion is now urgently repeated.

Some explanation, however, seems necessary, in view of the character of the response to our earlier suggestion. This response was, to say the least of it, a disappointment. For, among the letters received from composers were only a very few which gave indication of any real knowledge of the sort of music which the International Society for Contemporary Music is exploiting.

One of the most astonishing things which result from efforts to encourage American composition is the discouraging feature of ignorance manifested by some of those who offer works for examination or who send word that they have works to offer. Composers send in popular music for one thing—waltzes, dances, cheap songs and the like. And, worse still, serious composers with evident education send in music of ancient and antiquated character, or—let us say again, worse still!—music that is not only antiquated but is nothing more or less than a counterpoint exercise after the manner of the days of Bach.

But the hope of the MUSICAL COURIER in making this appeal is two-fold: First, it is hoped to unearth the name of some composers with whom the American Section of the International Society is not in touch; second, it is hoped that the dream of European as well as American recognition may stimulate our composers to advance their technic and idiom beyond that which may be acceptable for local home consumption.

Technic—to go back to our primary considerations—must be understood to be not merely ability to write counterpoint, or harmony, or well set phrases, after the manner of popular text book models. Technic has advanced enormously in recent years, and if America cannot keep pace in this technical advance, surely it cannot hope to keep pace in production.

We cannot do better than quote a passage from a letter written by one of America's most eminent composers: "You say that you wish information relative to 'works worthy to stand with the very best of the contemporary European output . . . . up to date, modern, technically beyond reproach.' This is a large order, and I will say that I can make no such claim, honestly, for my own compositions. The technic of writing for orchestra has recently reached such a degree of complexity, and there are, withal, so many Europeans who (even though they may be of second-rate talent) have attained to such a marked degree of technical proficiency that an American like myself would be hardy indeed to make the claim that his work was of equal rank with the best European work. Yet I suppose there may be many who will do so. The country is full of what Homer Lea calls 'the valor of ignorance,' but, as for myself, I am conscious of certain technical shortcomings in my own work. . . ."

Owing to the personal nature of this communication, the name of the writer is naturally omitted, but, as already stated, it comes from one of America's most eminent composers. And if the American Section of the International Society can so stimulate study and production in this country that our composers will not be burdened with such technical limitations, it will feel that it has accomplished its purpose. And not only that: when the American composer gets the technic he will get the hearing, not only at home but abroad.

Let it be added that, though our correspondent mentions only orchestra technic, his remarks apply to technic of all sorts, and, furthermore, the International Society is at present seeking rather chamber music works than works for orchestra.

Now, gentlemen, please! Work, study, grind! It is up to you to put America on its musical feet. All of the societies and foundations and prize competitions in the world can do nothing for American composition unless the American composer will do his share. And that share begins with technic, technic, technic!

DEATH OF LOUIS H. MUDGETT

Thousands of music lovers in New England, patrons of Symphony Hall and of the Boston Opera House, are mourning the death of Louis Harding Mudgett, who died on Sunday morning, September 14, at Centre Harbor, N. H. Illness forced him to give up his duties as manager of the opera house last April. He went to his summer home to recuperate, and a month ago suffered an attack of double pneumonia. Lately he appeared to be recovering, when a relapse resulted in his death.

Mr. Mudgett was born in Maine and went to Boston as a young man. He married Susan Armstrong of Boston, who survives him. His son, William A. Mudgett, who graduated from Dartmouth University a few years ago, lives in Palo Alto, Cal. A sister, Lucille Grant, of Milton, also survives. The Mudgett home in Boston was at 78 Gainsborough street, Back Bay.

To Mr. Mudgett belongs the credit for bringing to Boston, during the last forty years, the world's foremost musical celebrities. Sunday concerts as a popular American institution may be said to have originated with him when he was manager of the old Musical Hall on Tremont street, at that time the leading auditorium of Boston. When Symphony Hall was built in 1900, Mr. Mudgett transferred his activities there as manager, remaining until April, 1922, when he resigned to undertake the management of the Boston Opera House, opening that splendid edifice to opera and concert performances. During the past few years he succeeded in bringing to Boston the Chicago, Wagnerian, and San Carlo opera companies, restoring Italian, Russian, French and German operas, after a long period during which Boston's magnificent Opera House had been closed.

Mr. Mudgett's success as a musical entrepreneur was due primarily to the fact that he placed the artistic before the purely commercial in shaping his plans and selecting his attractions. It was his high ideals as a manager that contributed in no mean degree to the reputation that Boston achieved as the musical center of the country. Patti, Nordica, Melba, Calvé, Ysaye, De Pachmann, Plancon, Eames, Farrar, Hofmann, Kreisler, McCormack, Heifetz, Galli-Curci, and many other stars of the musical firmament were brought to Boston originally through the initiative of Mr. Mudgett.

Not only has he been a familiar figure in the musical life of the Hub city, but he has also arranged for the reception of celebrities in national life, statesmen, military leaders, royalty, travelers, explorers and educators, to Symphony Hall.

Mr. Mudgett regarded Boston as the greatest concert city in the country, and knew the discriminating tastes of his patrons at Symphony Hall. He helped establish the popularity of John McCormack in that city and once remarked that the great Irish tenor never had a house big enough to accommodate all those who wanted to hear him sing in Boston—that he could attract an audience big enough to fill Boston Common.

Mr. Mudgett's death marks the passing of one of the outstanding musical managers of this country, as well as one of the most successful promoters of concert entertainment. As a man he was an ornament to the profession. The virtues of honesty, fairness and courtesy to everybody with whom he came in contact were his to an abundant degree. His was indeed an attractive personality, and he had the regard and esteem of all who knew him. Commenting on his death the Boston Traveler captioned an editorial "Rich in Friends and Achievement" and went on to say:

In the passing of Louis H. Mudgett, for forty years identified with the musical life of Boston, this community suffers a heavy loss. Standing ever for the ideal rather than the commercial, Mr. Mudgett had been the chief factor in bringing before Boston audiences the world's greatest musicians. His labor through more than a score of years as managing director of the Boston Symphony Orchestra helped to maintain the high standards of that organization and to develop musical taste and appreciation both here and elsewhere. During the past two years, as director of the Opera House, Mr. Mudgett had secured a return of grand opera of premier quality, after the unfortunate lapse of Boston's own opera company. In fact, during forty years Mr. Mudgett had done more than any other man to bring to this city the recognized masters of musical performance. Much of the reputation which Boston enjoys today as a musical center is directly due to Mr. Mudgett's untiring zeal. But a tribute to this public benefactor would not be complete without reference to his gentle character, his friendliness, his words of encouragement to students and artists alike, and his many deeds of kindliness, all of which had endeared him to a host of people. Rich in friends and in achievement, Mr. Mudgett long will be gratefully remembered by the Boston public and in musical circles everywhere.

Official regret was voiced by Mayor Curley, who addressed to Mrs. Mudgett a letter of sympathy and condolence, as follows:

I mourn with you in the death of your devoted husband, whose passing marks the close of an eventful life of one of the greatest musical directors our country has ever known.

It was my pleasure, as mayor of Boston, to know Mr. Mudgett intimately, and his unselfish character, devotion to every good and righteous cause and splendid advice and direction, when ways and means were needed to present to the people of Boston national movements for the relief of suffering humanity, will endear him to our citizens for all time.

He restored the world's greatest operas to the city of Boston after a long cessation of time, and through his initiative thousands upon thousands of musical patrons have been entertained in a manner unsurpassed in the history of music.

I sincerely trust that Divine Providence may constantly attend you during these sad hours.

THE RADIO PROBLEM

The letter which follows is printed here because it so exactly expresses the thoughts that so many artists have harbored during the past year or two, and because it asks the very questions that have been asked and are being asked by the many who have been approached by the broadcasters with requests for their gratuitous services—generally on the plea of the good advertisement which the broadcasted recital program will prove for the artist:

To the Musical Courier:

When I was about to mail my subscription, also enclosed, I chanced to glance over a copy of your paper dated August 7. You have printed an article, What Do You Think of the Radio? It is quite evident that you do not think very favorably of anyone who happens to sing at a broadcasting station, under any circumstances. Now you have printed a list of names under the heading of

0 plus 0=0

Among the names happens to be mine. In my other letter I asked you for rates on advertising; of course, I do not mean advertising of this kind. Among the other names are the official announcer and accompanist of one of Philadelphia's foremost broadcasting stations. In the first place I have not sung for the radio for more than a year. And secondly, I am going to keep right on singing for them if I can arrange a time that will not conflict with my concert engagements. I sing only for the Wanamaker Store, and they have been of very material benefit. You claim the people should have the benefit of good artists who by all means should be paid. Again you say, after listening in under all conditions, a poor artist is as good as a great artist. Now what is the answer to the whole thing or what conclusion is one to draw? To sing or not to sing?

"It is quite evident," says the writer, "that you do not think very favorably of anyone who happens to sing at a broadcasting station under any circumstances."

We have not said "under any circumstances." Far from it. It is always right and proper for an artist to perform anywhere if he or she is paid for it, and paid properly. But we certainly do not think much of those who have performed gratis for the radio people, though our feeling for them has been rather pity than blame, for we can only feel pity for a person who could be deluded into the belief that he could derive material benefit from such advertising as he received as a result of broadcasting.

Nor can we think much of any musician who will have so little respect for the common weal as to cheapen the profession by destroying its sale value—for what is given away cannot be sold, and people who give away such goods would seem to be enemies of those who depend for their living upon what they can sell, do they not?

Now the writer says also: "You have printed a list of names under the heading of O+O=O. Among the names happens to be mine. . . . I have not sung for the radio for more than a year."

Well, in that case the name should not have been on the list, but the list was quoted by us from the daily press, and we worded our heading so as to waive responsibility in the matter, it being obviously impossible to verify such actual performances as may have occurred. This artist also finds that radio has been "of very material benefit." All the better! And it is assumed that this means that Wanamaker pays his artists.

Yet the fact remains that broadcasters in general did not pay their artists. And the fact remains that, as a result of the Musical Courier campaign, the Broadcasters' Association has decided upon a plan to tax radio fans so as to pay the artists who furnish the programs. And the fact remains, too, that the plan adopted was worked out and proposed to the broadcasters by the Musical Courier.

The Musical Courier campaign was for this purpose and this purpose only. It devolved upon us, as the official organ of the musical profession, to point out two facts to members of the profession who seemed blind to them: First, every artist should be adequately paid; second, such advertising as radio broadcasting offers is not adequate payment.

That those who gave their services for nothing were not proud of the fact is amply proved by the protests received from artists who were paid. It was their privilege so to inform us, and of course their names were then removed from the list.

But the fact remains that those who sang or played free *did not want that fact made public!* And those who were paid did not want their names in our list.

The fact remains, also, that our list made it increasingly difficult for broadcasters to make up their programs without first providing for proper remuneration of artists.

"To sing or not to sing?" asks our correspondent. Why, sing, of course—if paid. The matter now appears to be satisfactorily settled, according to the statement sent to the press by the Broadcasters' Association a week or two ago and printed in the August 28 issue of the Musical Courier. How soon it will be actually effective remains to be seen, but the more definite and positive the artists are in their refusal to perform without pay, the sooner will the stamp tax fund become available. That is common sense.

The O+O=O is now discontinued, it having amply served its purpose, and the Musical Courier sincerely hopes that artists will, in future, whatever the temptation, remain a unit in their refusal to donate their services ever, under any circumstances, except for the sake of worthy and genuine charity or philanthropy.

OPERA WITH A SURPLUS

Two weeks ago the Musical Courier carried a front-page story of the week of Carmen performances given in the great Municipal Open Air Theater in St. Louis. The project was undertaken upon the sole initiative of Guy Golterman and under his personal direction. The astonishing thing is that Mr. Golterman at the end of the week discovered that he had a surplus instead of a deficit to contend with, an experience almost unique in the history of open air opera, especially when undertaken on so large a scale as that at St. Louis. It wasn't a large surplus, yet it was actually a balance on the right side of the ledger, as shown by the following statement:

Total receipts, eight performances (including concessions)		$38,820.63
Total expenses . . . Salaries of artists, conductors and stage manager from Metropolitan, Chicago, San Carlo and Russian opera companies, for four days of rehearsals, and eight performances; railroad transportation and hotel expense.	$14,790.43	
Salaries of musicians for rehearsals and eight performances; rental of rehearsal hall; hauling of instruments	5,697.00	
Stage hands, carpenters, electricians; property department	4,276.78	
Advertising, printing and publicity	6,098.58	
Complete production, costumes, properties, music, scenery, etc.	4,370.02	
Miscellaneous	3,365.28	
		38,598.09
Surplus		$222.54

A good number of other cities were watching the St. Louis experiment and are much interested in its success. Mr. Golterman was approached by representatives from several of them to discuss with him the possibility of summer grand opera in other seasons. At the present time only two cities have regular grand opera seasons in summer—Chicago, with its fine company at Ravinia Park, and Cincinnati, with its opera at the Zoo. It would not be surprising, with the success of this St. Louis production, and the San Carlo week at Asheville in August, to see the field widely extended from now on.

SYMPATHY

The following is a letter to the editor of the Australian Musical News:

Dear Sir, Colleague, Friend and Eddie:

These few lines are addressed to you in a spirit of sympathy, sympathy engendered by the fact that you run a Questionnaire, and we run an Information Bureau, more or less the same thing. We were just looking at that department in your July issue and, having been in the information business longer than you, trust that you will not resent a few words of friendly counsel. In the first place, speak sharply to that proof reader who left out the second "n" in the title of your department. The first thing you know, some readers will write in and ask you how they can believe what they see under that title, if the title itself is wrong.

In the second place, it isn't right to tell "Music Roll"—doubtless a perfectly serious inquirer—that Under the Double Eagle March is written by Oscar Strauss, not Richard. You are a little mixed on that. It was one of the Wagner boys,—J. F., not Richard—who wrote that tune. "Music Roll" takes us back a quarter of a century with his question. It was the favorite march of the Spanish-American War in 1898. And speaking of favorite marches, don't you suppose the French one that E. I. F. asks about was the Sambre et Meuse? Anyway, you could take a chance on telling him that. (It is always well to give your inquirer some answer. Quite often they will never find out, even if it *is* the wrong one.) Also tell "Dancer" that it was Waldteufel who wrote the Schlittschuhlaeufer waltz, known in English as The Skaters and in French as Les Patineurs, and sounding just as sweet under any of its three names. (Signed) * * *

VARIATIONS

By the Editor-in-Chief

It seems strange that on any occasion when a funeral march is appropriate, the Chopin, Handel, and Beethoven mortuary compositions are the only ones employed, although two of them were written merely as movements in piano sonatas, and the third constitutes part of an oratorio. A correspondent points out the gross neglect of Schubert's Grand Funeral March, op. 50, written to commemorate the death of Alexander I of Russia. Other inspired pieces of musical mourning are Mendelssohn's Songs Without Words, Book V, No. 3, and Wagner's solemn Götterdämmerung glorification of Siegfried. Our modern writers for orchestra do not seem to think the funeral march form worthy of effort on their part. With such musical contemporaries as Stravinsky, Ravel, Strauss, d'Indy, and all the tragical Russians, our own period surely ought to be able to provide at least a single composition worthy to lament in measured tone the passing of those whose deaths deserve public observance and funereal pomp and circumstance. Rachmaninoff, especially, should be able to write something solemnly grand and gloomy enough.

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However, the morbid music of the metronome again is sounding sadly on the autumnal air as the students resume their deadly practise.

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And to continue in our melancholy strain, "Bzzz," that perenially poignant madrigal of the mosquito, has gone out with the passing of summer. All through the warm season the sweet little singers warbled their sibilant strain, and wherever it vibrated enthusiastic handclapping constituted an eloquent proof of the deep and penetrating impression the tiny performers created.

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"If ever conscientious critic lived, it was Francisque Sarcey," says the Paris Monde. "When Sarcey died"—ah, then the conscientious critic is no more.

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Question from an insolent correspondent: "Is it not true that the MUSICAL COURIER sells its opinions?" Yes, every week, and people buy them at 15 cents per single copy, $5 per year domestic subscription, and $6, foreign.

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When Mars nears us again maybe it will hear opera in English sung by our native artists, piano recitals by American pianists, and symphonies of our home make, conducted by leaders born and trained in this country. Maybe.

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From a St. Louis paper: "Gounod's Faust is full of surprises." To whom?

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The descriptions brought here by returning tourists, of the painful hissing at a Parisian musical performance earlier in the summer, means nothing at all. Hissing during musical representations, fighting duels, and overthrowing ministries long ago have come to be looked upon by the rest of the world as the harmless and irrepressible diversions of the playful Parisians.

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One must have a sense of humor to take concerts seriously in Paris, where the audience converses audibly while the music is going on.

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And speaking of humor, Courtney Ryley Cooper relates a story of an old London bus driver in the days of the lamented horse buses. The driver had just finished pointing out the " 'ome of the bloomin' American millionaire, sir—Pierpont Morgan, sir," when another bus came in the opposite direction.

"Watch it, sir," said the driver, in confidential tones. "Watch me 'ave a bit of fun, sir."

He fished in his pocket and hauled out a piece of string. As the two buses were about to pass he shouted something to the driver of the second bus, at the same time dangling the string in a most tantalizing manner.

Instantly the air turned blue with oaths, and whips slashed viciously as the two buses passed.

"Whatever's the matter?" gasped the astonished passenger.

"Oh, he makes me sick," replied the driver. "He ain't got no sense of humor."

"But what's the string got to do with it," asked the listener.

"Well, yer see, sir, it's like this 'ere. His brother was hung this morning."

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American men have lost two inches in stature since the Civil War, says a learned Harvard professor. The shrinkage probably is due to their habit of ducking when their wives, daughters, or sweethearts tried to take them to concerts and operas.

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Some day when a newspaper interviewer calls up an opera star to make an appointment he will be told "I regret that I have no time to see you." And then all of us will know that the end of the world is near.

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Many an orchestra has finished Schubert's Unfinished symphony.

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One wonders, whether in the millions of dollars which John D. Rockfeller doubtless will leave for humanitarian purposes in America, he has made any provision for an endowed symphony orchestra, musical conservatory, or opera house devoted to the English language in singing.

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The professor glanced at the seismograph. It was shaking like the victim of a violent ague.

"A frightful earthquake," he gasped; "I wonder where!"

A little later he learned that the terrible trembling of the earth had been caused by the mad rush of countless thousands to buy tickets for the Rigoletto opening of the San Carlo Opera here last Monday evening.

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Alexander Lambert, while touring Europe last summer, got hold of a rare Chopin manuscript letter (in Polish) and he has promised us a translation and perhaps facsimile. This paragraph is to serve as a reminder to him.

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Apropos, we saw an original Carl Reinecke letter not long ago from which we copied the attached characteristic passages relating to Robert and Clara Schumann: "The nearer intercourse between the Schumanns and myself began when Robert was a director at Düsseldorf and I taught at the Cologne Conservatorium. I was invited very often to be present at the première of one of Schumann's works, or to play at some concert led by him. On such occasions I usually lived with the artist pair, and sometimes witnessed characteristic scenes. I remember a little evening meal given by Schumann at which he grew so merry that he finally proposed a dance. The proposition was cheered, we removed the table and chairs, Clara Schumann and I alternated at the piano, and her husband waltzed with the most unbridled abandon. Then suddenly he insisted upon taking my place as the dance music player, so that I could do several terpsichorean rounds with Clara. I protested, because I never had danced in all my life and did not know how. Robert urged and promised to play very slowly. I let myself be persuaded and succeeded in making a few grave and solemn steps, when the music began to quicken, and finally had me going at such a rate that I grew dizzy, and with my partner tumbled over a sofa into which I steered inadvertently. Clara Schumann became almost convulsed with laughter. On another occasion, however, I came nearer to making her cry. Schumann had asked me to play his quintet. His wife turned the pages for me, and when we had finished she said to the composer, in a somewhat irritated tone: 'Tell me, Robert, why do you allow Reinecke to take the tempi so fast, while you always insist on my playing slowly?' Then Schumann winked at me and answered: 'You see, Clara, a man generally plays the fast parts fast, but a woman too often plays the slow parts fast.' Poor Clara Schumann did not appreciate the joke, and her eyes filled with tears of mortification."

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America has many of the best popular songs in the world, but also some of the worst.

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There will soon be a new club here for professional musicians. Musicians' clubs are always so harmonious.

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It looks as though the tonal fraternity should pray for hard times. A prominent musical manager, seated on the edge of our desk, held forth as follows last week: "Do you know that 'hard times' are better times for the giving of serious musical entertainments than are 'good' ones? It seems paradoxical, I'll admit, but my experience of many years in dramatic and musical management has convinced me that the public when it is financially well off doesn't patronize high class entertainments. It would seem that when a man is worried by financial cares he would turn naturally for his amusement to the lighter forms of entertainment, thinking there to find relief from his own anxieties. But I have observed that just the opposite is the case. When he is worried, or, if not worried, at least obliged to be careful as to how he spends his money, he will choose the serious drama, the recital, or the symphony concert as his amusement. If he is 'flush' he goes to the vaudeville, musical comedies and funny movies. In a thoughtful mood himself, it seems he turns by preference to the more thoughtful entertainments; when he is light hearted and mentally at ease he seeks the jolly and trivial."

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We know now why the New York managers abolished the free passes in this city. They found their inspiration in the Bible:

"Suffer not a man to pass."—Judges, iii, 28.
"In those days there were no passes."—Numbers, xx, 18.
"This generation shall not pass."—Mark xiii, 30.
"Thou shalt not pass."—Isaiah, xxxiv, 10.
"So he paid his fare and went."—Jonah, i, 3.
"Though they roar, yet shall they not pass."—v, 22.

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Godowsky, hundred-fingered pianist, was recently walking on a Brussels boulevard when he met Baron P—, who is a royal senator, and what is far worse, also an amateur pianist. "Good morning, colleague," was the baron's pleasant greeting. "Since when have I become a royal senator?" asked Godowsky.

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Was Pope thinking of music critics when he wrote:

'Tis with our judgments as our watches,
None go just alike, yet each believes his own.

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The eyes of the world are riveted on Shanghai at this moment, but only because it is too early for the beginning of the annual civil war in the Chicago Opera.

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Geraldine Farrar is to give abbreviated versions of Carmen. Why should she allow Götterdämmerung and Meistersinger to escape?

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"Don't you think," asks M. B. H., "that a kind word should be said for the father who digs up the money with which his gifted musical child is enabled to take lessons? Oftentimes it is not the offspring, but the father, who is the real prodigy, a prodigy of labor."

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"Why couldn't Brahms have been more like Tschaikowsky and Tschaikowsky more like Brahms?" is another query, this time from a native teacher in a Yokohama conservatory. Because, fair Japonaise, if each were a bit more like the other we would have neither. We hope that this remark is not too Occidental.

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What the society journals usually call "a rift in the lute" has occurred in what the same papers often allude to as the "menage," of Mr. and Mrs. Ingram, the latter having been Mrs. Enrico Caruso before she married the English Captain Ingram. In an interview given in London to the New York American representative, the captain made some statements of interest to New Yorkers, musical and otherwise, and they are reproduced herewith without comment:

"The real, underlying cause of our matrimonial clash is very simple. I am an Englishman. I am accustomed to English matrimonial ideas. Englishmen are accustomed to living with wives proud to bear the relation of wifehood.

"But Dorothy remained wedded to Enrico Caruso—even in her deeds and acts. After we arrived in New York she insisted on signing her checks Dorothy Caruso. She generally clung to that name in hotels and elsewhere.

"I called a halt. I told her that I realized she could not bear surrendering the name Caruso and I am sure this was the bottom of the discord.

"Then Dorothy wanted to show me off to her aristocratic—and snobocratic—friends as though I were the latest Pekingese to have his hair oiled. That didn't please me.

"I guess Madame Caruso is too precious a title for Dorothy to give up. But no power in the world can cause her to change my girl's name to Caruso.

"She's not Italian—she's English, the daughter of an Englishman—Ingram!"

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So Carnegie Hall is not to be torn down in the near future. Maybe it will fall down when Serge Koussevitzky, new conductor of the Boston Symphony, lets loose some of the fortissimo climaxes for which he became famous abroad.

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William J. Guard, always gentle and politic, is back from Europe, and says that Nerone "was not an unqualified success" in Milan. You know what that means.

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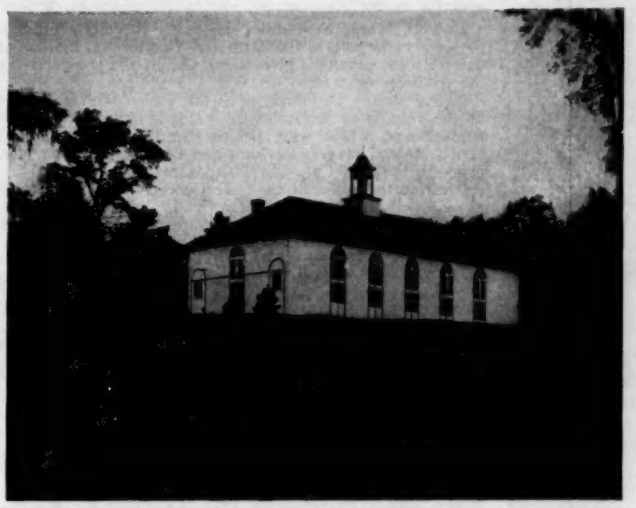
Many debutants will make their appearance this autumn and their disappearance before the winter.

LEONARD LIEBLING.

ANNUAL BERKSHIRE FESTIVAL A BRILLIANT SUCCESS

(*Continued from page 5*)



THE TEMPLE OF MUSIC,
where Mrs. F. S. Coolidge invites several hundred guests to her annual Festival of Chamber Music.

EXTERIOR AND INTERIOR VIEWS
of the Temple on South Mountain, Pittsfield, Mass.

tell. Today, even to a willing hearer, they sound more like formulas than ideas.

The first movement is unusually regular for Schoenberg and quite mediocre. There may be something extremely comic in the introduction of the Lieber Augustin tune in the second movement, but what it is will never be apparent until a diagram is furnished. In the third movement, Litanei, and the fourth, Entrueckung, the soprano voice is employed and called upon to do extraordinary things from one end of its range to the other—and beyond. The words, especially written for Schoenberg by his friend, Stefan George, are not better than third class poetry at the best, which strikes one as an indication of the quality of the music set to them. Dorothy Moulton, an English soprano, new to this country, displayed remarkably fine musicianship in coping with the difficulties of this part. She sang it through without hesitation and on pitch. The Quartet played the work with sympathy and understanding. The audience was generous in its applause, if not especially enthusiastic.

The Prize Composition

After the intermission came the prize composition, Wallingford Riegger's setting of Keats' poem, La Belle Dame sans Merci, for two sopranos, contralto, tenor, violin, viola, 'cello, double bass, oboe (English Horn), clarinet and French horn. Mr. Riegger conducted. The first three stanzas of the poem are set for the female voices, solo, one after another, and then all three together. In the fourth verse the tenor, impersonating the "knight-at-arms," takes up the tale and continues as the solo voice to the end, while the three ladies, seated, have a lot of obligato passages to the freighted word "ah" in three-part harmony and occasionally re-echo what the tenor says.

The composition is distinctly romantic in style, happier in the lyric passages than in the dramatic, and well scored for the chamber orchestra that Mr. Riegger selected. The long solo is effectively and sympathetically written for the tenor voice. There is a great deal of repetition. By the time the tenor and the three maidens (irresistibly remindful of the Rhine daughters) have protested "I love thee true" eight or ten times between them, nobody has further doubts that it is so. It is, on the whole, graceful and attractive music if of no particular distinction. Classified by period it is hardly later than the early Strauss, whom the harmonic scheme in occasional passages recalls.

Mr. Riegger himself conducted and the performance was excellent despite his awkwardness and evident unfamiliarity with the art of conducting. The singers were Edith Bennett, Ruth Rodgers and Devora Nadworney. These are three especially beautiful voices, and Mr. Riegger was fortunate, indeed, to have such excellent artists. The occasionally difficult passages went without a hitch. Charles Stratton, tenor, principal soloist, was also excellent. Aside from the fact that he has an agreeable voice, especially strong in the baritonal register, where most tenors are weak, he sings with great intelligence and his interpretation of the long solo thoroughly exhausted its possibilities. The orchestra, which included Pierre Henkelman, Rufus Arey, Anton Horner and Anton Torello, in addition to the Lenox String Quartet, did thoroughly satisfactory work. The composer and artists were called back half a dozen times at the end.

The Dessert

Then came the dessert of the Festival, (and very nice dessert it was, too), a group of the arrangements of Scotch and Irish songs, of which Beethoven made so many for publisher Thompson—and fought with him about the price, which was quite right on Beethoven's part. First Fraser Gange sang The Soldier to the familiar tune of The Minstrel Boy and then he sang something that was called The Pulse of an Irishman, but which is nothing else, words and music, than St. Patrick's Day in the Morning. The audience had a grand time laughing. Edith Bennett sang Sally In Our Alley and a poor arrangement Beethoven made of it too, changing the traditional tune, and placing the accents on the wrong words in several places, due, doubtless, to the fact that Mr. Thompson was in the habit of sending him merely the music and not the words, another thing of which Beethoven quite justly complained. Next Charles Stratton sang Enchantress, Farewell, a lovely tune to some very mushy words by Sir Walter Scott, in which some more of these quaint false accents occur. Then Devora Nadworney sang Bonnie Laddie, Highland Laddie, which is a bully tune, and made a tremendous hit. Also, the arrangement is all that could be asked for. And to end with Miss Bennett, Miss Nadworney and Mr. Gange sang Charlie is My Darling, another fine arrangement. Richard Hageman at the piano provided accompaniments that were most sympathetic and in the best style of Beethoven. He

(*Continued on page 45*)

PARTICIPANTS IN THIS YEAR'S BERKSHIRE FESTIVAL OF CHAMBER MUSIC.

(1) The Lenox String Quartet. Left to right: Nicholas Moldavan, viola; Emmeran Stoeber, cello; Wolfe Wolfinsohn, second violin, and Sandor Harmati, who played the Schoenberg quartet and participated in the performance of the prize composition. (2) The three principal soloists. Left to right: Harold Samuel, the English pianist and Bach specialist; Georges Enesco, Roumanian violinist, and Fraser Gange, Scotch baritone. (3) Soloists who sang the prize composition, Wallingford Riegger's setting of Keats' poem, La Belle Dame sans Merci. Right to left: Edith Bennett, soprano; Devora Nadworney, contralto; Ruth Rodgers, soprano, and Charles Stratton, tenor. (4) Samuel Gardner (left), composer and violinist, whose quintet won great success at the festival, with the group of musicians who performed it. Next to Mr. Gardner is Hugo Kortschak, and then Karl Kraeuter, second violin; Carl Friedberg, pianist; William Kroll, first violinist; Willem Willeke, cellist, the four string players constituting the Festival Quartet of South Mountain. (5) The Rich Quartet of Philadelphia. Left to right: Harry Aleinikoff, second violin; Hans Kindler, cello; Thaddeus Rich, first violin; Romain Verney, viola.

ACROSS THE COUNTRY

Augusta, Ga., September 15.—The first recital of the season was given by the pupils of Mrs. George Steffan at her home. The students who took part were Doris Gwinn, Deryl Shipp, Frances Blackwell, Juanita Haynie, Dorothea Steffan, Martha Anderson, Mildred Smith, Novelle Shipp, Blanche Johnson, Louise Bates and Elizabeth Daniel. The program embraced selections from Nevin, Burgmuller, Wagner, Elmenrich, Dvorak, Offenbach, Mendelssohn and Weber.

Robert A. Irvin, who has just returned from a summer in New York, where he studied with Gilbert Spross, delighted a large audience at a party given recently by the Federated Club Women of Augusta. Evelyn Smith also pleased with several violin selections.

Mrs. Campbell Chaffee, chairman of music for the Woman's Club, announced at a recent meeting of the executive board that she had secured the Denishawn Dancers, the Hinshaw Opera Company and Mischa Elman for this season.

Little Vola O'Conner, of Augusta, whose stage name will be Cara Vola, made her debut as a concert artist in Williston, S. C., when she gave a program of the best composers entirely from memory. Though only seven years old, this little girl, who is a pupil of Adele Petit, plays with a fine technic. E. A. B.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Columbus, Ohio, September 6.—After completing a busy season in New York, Mazimilian Mitnitzky, Russian pianist and teacher, closed his studio the last of June and came here to spend the summer. Mr. Mitnitzky is well known in Columbus musical circles, having appeared as accompanist for his brother, Issay Mitnitzky, violinist, and as a teacher. Bringing with him a large collection of master violins, Mr. Mitnitzky gave Columbus violinists the privilege of trying one of the best collections ever shown here. Mr. Mitnitzky received the violins from his brother, who is now touring in Europe, and many fine specimens were shown. While here Mr. Mitnitzky disclosed some of his principles on the artistic development of piano playing. On September 5, Mr. Mitnitzky left for New York, where he will reopen his studio. M. T. R.

Lowell, Mass., September 4.—Since the city's musical life centers largely in the Memorial Auditorium, the list of dates already arranged gives some idea of the prospects for the forthcoming season.

Again Sousa's Band will open the season with a concert on the evening of September 22. This is under the Steinert management, which will also present here, in its concert series, Roland Hayes, Pavlowa and her Ballet, and a joint program by Julia Culp and Yolanda Mérö.

The fourth season of the Star Concert Series, under the management of John Donovan, will include the Boston Symphony Orchestra, Paul Whiteman's Orchestra, De Pachmann and Heifetz.

The Lowell Teachers Organization has arranged for a series beginning November 11, when the Manhattan Opera Company, under Gustav Hinrichs, will present The Barber of Seville in English. Other attractions in this course will be Suzanne Keener, Della Baker and the Balalaika Russian Orchestra, Katherine Tift Jones and Georgia Price. The proceeds above expenses are to be devoted toward enabling children of high or grammar school age, who would otherwise be obliged to go to work, to remain in school.

There will be a number of musical events in the Parker Free Course, notably the engagement of Sigrid Onegin, whose appearance here last year was prevented by illness.

Among other events on the Auditorium list are a concert by St. Mary's School Band and the annual concert of the Masonic Male Choir, under Frederick Lehnert's direction. S. R. F.

Los Angeles, Cal. (See Music On the Pacific Slope.)

Pittsfield, Mass. (See letter on another page.)

San Francisco, Cal. (See Music On the Pacific Slope.)

Seattle, Wash. (See Music On the Pacific Slope.)

Liebling Pupils in Mana-Zucca Program

A number of Estelle Liebling's artist pupils, several of whom are singing with the Metropolitan Opera Company and other opera organizations, will be heard in a program of Mana-Zucca's songs on Saturday evening, November 1, at the New York studio of Mme. Liebling. The names of the singers and the compositions will be announced later. The composer will be at the piano.

An Attractive Concert Announcement

The offices of Evelyn Hopper have just issued an unusually attractive concert announcement. It is illustrated with a cut of each artist and contains a few press comments on each, as well as some interesting testimonials from patrons of the Hopper service. The four page folder is an excellent piece of workmanship and artistically done in brown on Alexandra Japan paper.

Kindler to Play with Orchestra

Hans Kindler will appear as soloist this season with the Philadelphia Orchestra at concerts in Baltimore and Washington. This will make two appearances in Washington for him this season, as he is playing there in concert on December 11.

Patton to Do Messiah with Detroit Symphony

Fred Patton will take the chief baritone role in the performance of Handel's Messiah when it is given by the Detroit Symphony and choir in Detroit on December 27.

A TALK WITH OUMIROFF

Prof. Boza Oumiroff, the distinguished vocal teacher of the Bush Conservatory of Chicago, has just returned to the Windy City from Glacier Park, where he spent his summer vacation, and was interviewed by a MUSICAL COURIER representative regarding his summer outing.

"I made many friends among the Indians," said Mr. Oumiroff, among other things, "and the way they took to me was due to the fact that I cemented a strong friendship with Charles M. Russell, the celebrated American painter on Indian subjects, who has lived most of his life among the Indians and who has made his home in Grand Falls, Mont."

Then Prof. Oumiroff showed the writer a picture taken at Kalispell, Mont., in which Mr. Oumiroff is photographed with the son of an Indian chief in his arms. He also displayed a picture taken with Henry Russell.

"Very fine pictures," we said.

"Yes, and taken with my camera," added Prof. Oumiroff, who displayed another photograph of himself taken at MacDonald Lake in Glacier Park. "I had a wonderful vacation, but I mixed my leisure time with work, as the owner of the Hotel Lewis at MacDonald Lake built for me in the hotel a beautiful studio, and to my surprise the management secured twenty-five very good pupils for me, all from Montana. Those students, with 300 ladies who were having a convention at Kalispell, arranged for me a recital at the opera house. I gave the recital, and to my surprise the theater was filled. I am going back to MacDonald Lake next summer. My studio at the Lewis Hotel is calling me, and though I am glad to return to Chicago, I look forward with pleasure to next summer. I have traveled in many countries of the world, but have seldom enjoyed myself more than at Glacier Park. On my way to the Windy City I gave a concert at Manitowoc, Wis., at the Holy Family Convent, where I teach also and where I have been reengaged for next season."

Prof. Oumiroff produced a picture of himself surrounded by thirteen nuns—his pupils. "They sang, too, at my concert," said the distinguished baritone and vocal teacher, "and—fancy—I had them sing among other numbers The Blue Danube Waltz. I have also at Manitowoc two priests as my pupils, Father McKeough and Father Landolin. I had my picture taken with them."

"They are very interesting. What about your work at the Bush Conservatory in Chicago?"

"Most of my time is already spoken for. I have been very happy since coming to Chicago and my work at Bush Conservatory has been most enjoyable. The talent at the school this year is exceptionally fine, and although I will sing in and around Chicago in several concerts during the season, I will devote most of my time, as heretofore, to teaching. D.

BOZA OUMIROFF IN GLACIER PARK.

(1) Oumiroff gave a concert with the sisters of Manitowoc, Wis., at the Holy Family Convent, where he taught and has been reengaged for next year. (2) Standing on the shore at MacDonald Lake. (3) With Charles M. Russell, celebrated American painter on Indian subjects. (4) Oumiroff, with the Indian chief and his son. (5) With two of his pupils—Father McKeough and Father Landolin, at Manitowoc, Wis.

Gray Wolf Tells Indian Stories

On Saturday, September 13, Gray Wolf told Indian stories and illustrated the dances given by the girls of Camp Minnetonka at Monmouth, Me. This summer he visited the camp, taught the girls Indian dances, and led them for a time to the enchanted lands of adventure and poetry. He is better known to storyland as Bernard Sexton, but the boys and girls know and love him as Gray Wolf. The Indian Village Song, by Thurlow Lieurance, was given by camp girls in Indian costume, and two solos—Wild Bird, Lieurance, and Invocation to the Sun God, Troyer—were given by Helen B. Nevin, both songs having been preceded by stories befitting them. Miss Nevin is a pupil of Laura De W. Kuhnle, under whose direction the Indian night was given. Mrs. Kuhnle is in charge of music and dramatics at Camp Minnetonka.

Gray Wolf was scheduled to give another evening of Indian lore on September 23 at the Church of Advocate, Philadelphia, assisted by Helen B. Nevin in her costume songs.

Mrs. Kuhnle has resumed teaching at her Philadelphia studios for the 1924-25 season.

Oliver Stewart in Demand as Soloist

Oliver Stewart, an artist pupil from the Saenger Studios, has won favor in a number of recitals recently, his clear tenor voice and artistic style always making a pleasing impression on his audience. On Sunday evening, September 14, he was heard as soloist at a concert given by the Briarcliff Lodge Trio at Briarcliff Manor Lodge. His numbers included Amor ti Vieta from Fedora (Giordano), and songs by Clay, Scott and Martin, besides several encores. Other recent engagements were: soloist for Woman's Choral Society concert and Lions' Club of Jersey City; recitals in Boston, Lynn and Allston, Mass. Mr. Stewart is at present soloist at the First Congregational Church, Montclair, N. J., Mark Andrews, organist.

Denishawns Begin Tour October 13

Ruth St. Denis, Ted Shawn and the Denishawn Dancers will begin their transcontinental tour on October 13. They will spend two weeks in the New England States and will then go through Ohio, Michigan, Wisconsin and the Dakotas to the Pacific Coast, where they are booked for six weeks. The entire tour is practically booked up until March.

FOREIGN NEWS IN BRIEF

BRITISH CONDUCTORS IN SOUTH AFRICA.

London, September 7.—Packed houses have shown the great enthusiasm felt in Cape Town for Leslie Heward, the young British conductor, who has recently taken over the direction of the Cape Town Orchestra. A special scheme is in hand by the Cape Town Publicity Association to arrange a new series of orchestral concerts during 1925, which is an additional proof of Mr. Heward's success. Similar success has also attended Mr. Lyell-Taylor, conductor of the Durban Municipal Orchestra, whose contracts for this position and that of manager of the beach at Durban have just been renewed. G. C.

DETAILS OF LIVERPOOL PHILHARMONIC SOCIETY'S CONCERTS.

London, September 8.—The Liverpool Philharmonic Society announces an interesting series of concerts for next season, the first being composed of works by Stanford (with the notable exception of Schumann's D minor symphony) to be under the direction of Sir Landon Ronald. Pierre Monteux, late of the Boston Symphony Orchestra, will conduct the third concert, at which Myra Hess will be the soloist, while Weingartner is to conduct two of the series, which will be made up respectively of works by Brahms, Elgar and Liszt, and Beethoven and Mozart. Sir Henry Wood will conduct the fourth, sixth and seventh concerts, the soloist at the first-named being Casals, and at the last, Mitja Nikisch. Other conductors are Eugene Goossens and Granville Bantock, Gerhardt being the soloist at the Goossens concert. G. C.

AUSTRALIAN BAND WINS OPEN CHAMPIONSHIP IN ENGLAND.

London, September 5.—The band of Australians, from the Newcastle Steel Works, Australia, now on tour in England, were the prize-winners in the open championship, brass band contest, held at Bellevue, Manchester, this week. The Australians received a great reception from the very large audience that attended, their prize being £150 with the holding of a £2,000 gold trophy and a fifty guinea challenge cup. G. C.

NEW HEAD OF HALLE OPERA

Halle, Germany, September 5.—The new general musical director of the Municipal Theater, Erich Band, hitherto of the Stuttgart Opera, made his initial bow with a new staging of Verdi's Othello. The cast has been strengthened by a number of excellent singers and the new season has opened auspiciously. R. P.

WEEK OF ENGLISH OPERA ARRANGED IN PROVINCIAL ENGLAND.

London, September 8.—A week of English opera is to be given at Clifton next month, together with the first performance in England of The Puppet Show of Master Pedro, by Manuel de Falla, an opera in one act, having one of Don Quixote's adventures as the subject. Two programs are to be given alternately, the first being composed of two one-act operas by P. Napier Miles, entitled Markheim and Fire Flies, and Vaughan Williams' The Shepherds of the Delectable Mountain; and the second, Purcell's Dido and Æneas, Napier Miles' choral ballet, Music Comes, and the De Falla work.

Adrian Boult and Malcolm Sargent are the conductors and the producer is Johnstone Douglas. G. C.

ITALIAN OPERA IN BERLIN

Berlin, September 10.—After the projects of Italian "stagioni" at the Deutsches Opernhaus and the Berlin Volksoper have both been abandoned, the Staatsoper has now taken up the plan and has invited an Italian company headed by Stracciari, De Paolis, Mme. Capsis and other Scala members to appear at the Kroll Theater beginning October 7. The repertory comprises the Barber of Seville, Rigoletto, Traviata and Tosca. L.

AN UNKNOWN SMETANA OPERA

Prague, September 4.—An unfinished opera by Smetana, Viola, has recently had its first performance at the National Theater here. R.

INTERNATIONAL HAMBURG

Hamburg, September 10.—The operatic novelties of the season here include Boito's Nerone, Respighi's Belfagor, Ravel's Spanish Hour, Stravinsky's Story of the Soldier, and Hindemith Sancta Susanna. What will happen to the last-named, which scandalized Frankfort, in this strait-laced city, is an interesting speculation. S.

CHALIAPIN'S GERMAN FEE

Berlin, September. 9.—It has become known that Chaliapin's fee for singing at the concert which takes place tomorrow at the Grosses Schauspielhaus here, is $5,000. His agent demands the same fee for provincial performances and is known to have refused $3,000 for a medium-sized town. L.

SCHNÉEVOIGT'S NEW APPOINTMENT

Berlin, Sept. 8.—Prof. Georg Schnéevoigt, who resigned the conductorship of the Stockholm Orchestra in order to devote himself to guest engagements, has accepted an engagement to conduct the subscription concerts in Düsseldorf, where the post of general musical director has become vacant by the death of Prof. Panzner. Prof. Schuricht of Wiesbaden had already been engaged as reported in the MUSICAL COURIER, but when the committee heard Schnéevoigt at Scheveningen they induced him to accept at an unprecedented figure for Düsseldorf and canceled the arrangement with Schuricht. Schnéevoigt will also conduct subscription concerts in Berlin and Christiania, retaining his Scheveningen post for the summer season. L.

AMERICANS WORKING WITH TOBIAS MATTHAY IN LONDON THIS SUMMER.

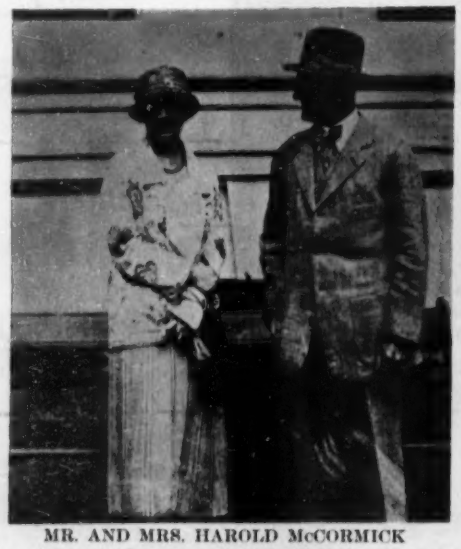
Standing in the middle row, left to right, are Charles Kunz, prominent Toledo musician; Mr. Matthay (with the white vest); Frederico Tillotson, the prominent Boston pianist; Carlos Bullah, Mr. Matthay's assistant, and Lester Hodges, well known accompanist. The head of Raymond Havens, the well known Boston pianist, may be seen between Mr. Matthay and Mr. Tillotson. Seated in front of Mr. Matthay is Mrs. Matthay. In the front row are Richard McClanahan, New York pianist and teacher; Eunice Norton, sixteen-year-old student of Minneapolis, and Mrs. Holmes of Boston.

ROSA PONSELLE,

the Metropolitan prima donna, who has been visiting the native land of her parents for the first time this summer, spent several days as the guest of Giacomo Puccini, famous operatic composer, and his wife. This photograph, taken on the porch of the Puccini villa at Viareggio, shows (seated, left to right) Miss Ponselle, Signora Puccini and Puccini himself; (standing) Antonio Puccini, the composer's son, and Maestro Romano Romani, Miss Ponselle's coach.

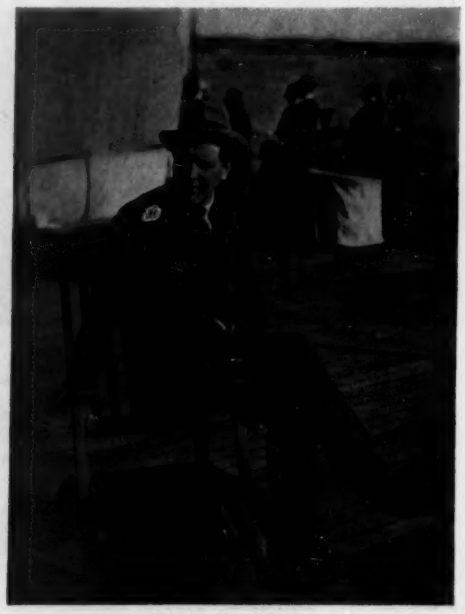
ELEANOR SCHLOSSHAUER REYNOLDS

with her pet dogs at her summer home in Borkum, one of the Frisian Islands. This American singer, at one time with the Chicago Opera, is now one of the prima donnas of the Grossen Volksoper, Berlin. Among other successes, she recently made appearances as Brangäne, which brought her the heartiest of critical tributes from the Berlin press.



MR. AND MRS. HAROLD McCORMICK

snapped not so long ago at Marienbad, evidence calculated to set at rest recent rumors of an estrangement. Mrs. McCormick is known in professional circles as Mme. Ganna Walska.



HANS KINDLER,

cellist, who arrived in New York on September 7 on the S. S. America after three months of concert activity in Europe. Mr. Kindler gave three recitals in Paris, the last two being the result of the unusual enthusiasm created by his first appearance there. He also served on the Jury of the Brussels Conservatory for the awarding of prizes, and played extensively in Holland, his native country. Mr. Kindler will be heard in concert in the United States during the whole of this season, making his first appearance at the Pittsfield Music Festival, where he played Leo Sowerby's sonata for cello and piano, with the composer at the piano. (Bain News Service photo)

JOSEF LHEVINNE,

of pianistic fame, summering in the Adirondacks, wielded with prodigious proficiency the instruments of his own favorite avocations—the fishing tackle and pipe. With his intimate friends he is almost as famous for these "arts" as for his genius with the piano.

"AT THE PIANO."

Walter Golde (left) and Andre Benoist, on the steps of the latter's summer home on the Jersey coast. Mr. Golde is just thinking to himself, "Well, isn't it fine for Benoist to be sitting here with the best accompanist in America?" while Benoist's thoughts take the following turn: "Well, isn't it fine for Walter Golde to be sitting here with the best accompanist in America?" Maybe they are both right. Mr. Golde returns this week from a trip to Europe to resume his work in his New York studio.

SANDOR VAS,

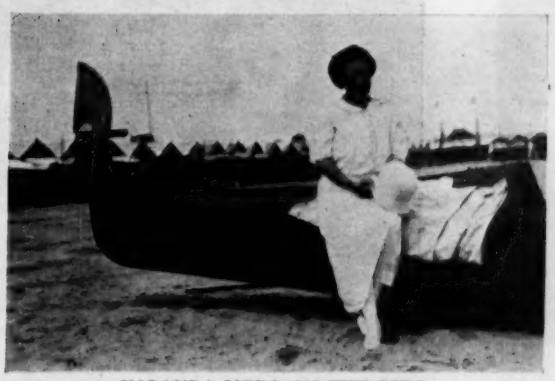
concert pianist and instructor at the Eastman School of Music, Rochester, ends his vacation at St. Hubert's, in the Adirondacks. This winter he will play the Schumann concerto with the Rochester Philharmonic Orchestra, Albert Coates conducting.

JOSEPH ACHRON,

violinist and composer. The Universal Edition, Vienna, which has an exclusive contract with him, will soon issue two sonatas, three suites and some small works, all for violin and piano. He will come here for the first time in November. Up to the present he is known here only through some smaller works which have figured on the Heifetz programs.

FREDERIC WARREN,
well known teacher of singing, who has returned to New York after having spent a pleasant summer in rest and recreation. The accompanying picture of Mr. Warren was snapped on the Madison Boulder, New Hampshire.

FELIX WEINGARTNER HOLIDAY MAKING.
(1) In the rose garden of his new estate in Switzerland, near Zurich. (2) Mr. and Mrs. Weingartner and the family dog, out for a stroll. (3) One of Weingartner's principal summer recreations is bicycling. The shadow in front belongs to Mrs. Weingartner, who was Betty Kalish, the English-American actress.



YOLANDA MERO ON THE LIDO.
A photograph of the popular pianist taken at the famous Italian watering place near Venice, where Mme. Mérö and her husband, Hermann Irion, of Steinways, recently passed a week. They are still traveling leisurely through Europe and having the best of good times, judging from letters received from them. Her American season opens in October, and among other engagements booked for her are four appearances as soloist with the New York Philharmonic Orchestra, four joint recitals with Julia Culp, two New York recitals and one Chicago recital; also numerous other engagements in recital, concert and as soloist with orchestra throughout the East and South.

MAESTRO SAPIO
visiting Henry Russell at his villa in La Turbie (South of France). Left to right: Henry Russell, Madeleine Keltie, the American soprano, and R. Sapio.

ANNA FITZIU AND HOWARD SHELLY,
who chanced to meet in the Park, where Miss Fitziu enjoys a daily ride. (Photo by Bain News Service)

WALTER KNUPFER,
Chicago piano pedagogue, Mrs. Knupfer, and daughter, Gretel Carmen, enjoying their vacations in the Engadine, Switzerland. (Three variations on a favorite theme.)

TED SHAWN AND GALLI-CURCI
at the latter's home in the Catskills.

ELLA BACHUS-BEHR
is shown in one of the snapshots watching the little bear windmill given her for her rose arbor at The Haven, her summer home at Hyannis, Mass. In the other picture Mme. Bachus-Behr is photographed with Xaver Scharwenka and John Warren Erb.

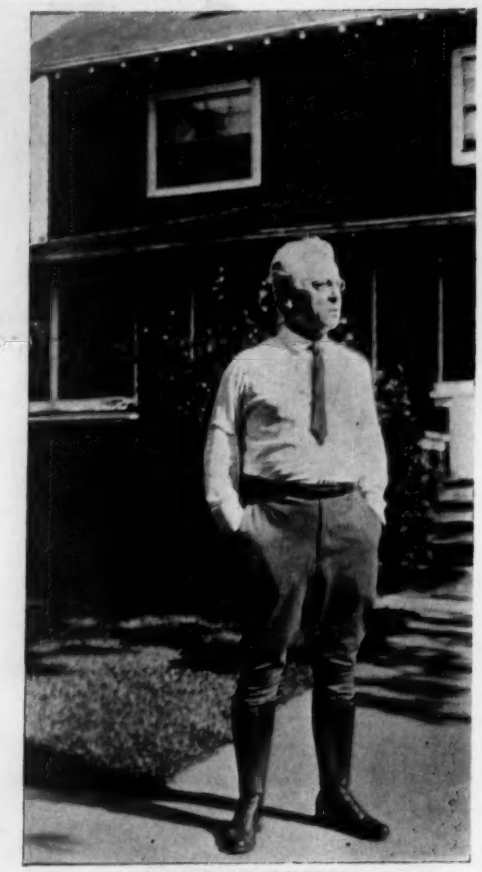
MARIE MIKOVA,
well known conc rt pianist, who left New York several months ago, has been in Paris where she played several times at private recitals. While in the French capital, Miss Mikova devoted some time to preparing new programs for this season's concerts. Before returning to New York Miss Mikova will visit Prague, Vienna and Budapest. Her New York studio at 1187 Madison avenue will be reopened on November 1.

TWO TAFTS AND TWO REINERS.

One of the Reiners, Fritz, is invisible for he took this picture. The lady is Mrs. Reiner. The tall man is ex-President William H. Taft, and the other is Charles P. Taft. (Taken at the summer home of Mr. and Mrs. C. P. Taft, at Point au Pic, Canada.)

EDNAH COOK SMITH

photographed on the extreme end of the Pier at Atlantic City. The snapshot was taken recently when the contralto filled an engagement on the Pier as soloist with Comfort's Philharmonic Orchestra.



UMBERTO BEDUSCHI,

Chicago vocal teacher, enjoying a vacation at the home of his friend, Virgilio Lazzari, at Highland Park, Ill.

THE HOME OF ANDRE DE RIBAUPIERRE

at Clarens, Switzerland, was the meeting place for many Clevelanders who visited that country during their summer in Europe. Almost every letter the violinist sent to the Cleveland Institute of Music mentioned a member of the faculty or patrons of the school. At one time Beryl Rubinstein, Ruth Edwards, Roger Sessions, all of the Institute faculty; Jean Binet, a former member of the faculty, and Mrs. Charles G. Hockox, one of the founders of the school, were guests of Mr. and Mrs. de Ribaupierre. The accompanying snapshot was taken when this group was gathered for a picnic. Mrs. de Ribaupierre is seated in the background, and little Annette de Ribaupierre is in the foreground.

IN MARIENBAD.

Left to right: Rimini, Mason, Raisa and Polacco snapped drinking the water at the famous resort.

YEATMAN GRIFFITH CLOSES MASTER CLASSES AT PACIFIC COAST.

Yeatman Griffith's second season's summer vocal master classes in Los Angeles, Cal., and Portland, Ore., which ended on September 10, one of the largest and most notably successful vocal master classes ever held on the Pacific Coast. Sixty teachers and eighty artists and students were active members of the 1924 master classes. Fifty cities, eighteen States and three countries were represented. All the teachers, artists and students of these classes, and many new applicants, petitioned Mr. Griffith to return both to Los Angeles and Portland next summer, which he consented to do, also including San Francisco, which has wanted him for the past three seasons. The accompaying picture shows part of the Portland master class, the members of which presented Yeatman Griffith with a beautiful sterling silver pitcher on which was inscribed: "To Yeatman Griffith, the greatest maestro in the world, a token of deep appreciation from the summer master class, Portland, Oregon, 1914." (Mr. and Mrs. Yeatman Griffith and Otto Wedemeyer, who managed the Portland Master Class, are marked with an X.) Mr. and Mrs. Yeatman Griffith and daughter, Lenore, are having a two weeks' vacation on their way East, and will return to New York October 1, when their New York studios reopen.

FLORENCE STERN,
American violinist from California, who makes her debut in New York on October 18 after a long course of study in Berlin and Paris. (Photographed in Paris by Clarence Lucas)

SNAPPED UNBEKNOWN.
M. H. Hanson, reading a French paper while the boat stopped at Cherbourg, was taken unawares by Coenraad von Bos.

HAROLD MORRIS,
American composer-pianist, and his little daughter, Susanne, snapped at Lake Winnepesaukee, N. H.

MARIES OF THE EAST AND WEST MEET.
Marie Sundelius (left) and Marie Sidedinus Zendt, well known Chicago soprano, meet in the Windy City.

A CHRISTMAS DINNER IN VIENNA.
During the holiday season last winter, Hugo Knepler, the well known Vienna concert manager, gave a dinner to the artists who chanced to be in Vienna at the time and who appeared under his management. The group includes: (1) Mme. Luella Meluis, (2) Hugo Knepler, (3) Mme. Knepler, (4) Kmsky Renard, (5) Julia Culp, (6) Sigrid Arnoldson, (7) Margarete Gelbard, (8) Frau Dr. Korngold, (9) Tosma Selim, (10) Mme. Weingartner, (11) Elisabeth von Endert, (12) Mme. Fritz Kreisler, (13) Fritz Kreisler, (14) Felix Weingartner, (15) Erich W. Korngold, (16) Edmonde Guy, (17) Van Duran, (18) Dr. Ralph Benatzky, (19) Dr. Hans Müller, (20) Dr. Julius Korngold, (21) Mattia Battistini.

WILLIAM SIMMONS,
American baritone, going fishing at Sound Beach, Conn.

ETHELYNDE SMITH
(right) photographed with her accompanist, Lois Mills, the day after the soprano's recital at the Bay View Pavilion, Alton Bay, N. H. The snapshot was taken on the shore of Lake Winnepesaukee, at Alton Bay, near Miss Smith's summer home.

MANA-ZUCCA VISITS KA-REN-NI-O'KE.
This well known composer recently had a delightful visit at Ka-ren-ni-o'ke with Clarence and Elsa Adler and marveled at the beauties of her host's estate. Mana-Zucca spoke many words of encouragement to all the students summering there. She will be the guest of the Clarence Adler Club in New York on November 15.

TEDDY LENT,
nephew of Hans Hess, the cellist, with Mrs. Hess and pal, Ilje.

CHARLES STRATTON AND "AUNT" CAROLINE.
The well known tenor is shown in this snapshot with his negro servant, "Aunt" Caroline. It was from this old aged slave, who is now about seventy-five years of age, that Mr. Stratton learned many of his negro spirituals. The picture was taken at the tenor's old home in Tennessee.

MUSICAL COURIER READERS

Mme. Tomars Explains to Zerffi

September 12, 1924.

To the Musical Courier:

In a letter in the issue of September 4, Mr. Zerffi asks me for an explanation of my comments on his article on crippled voices, part 2, of July 31, which comments appeared in the issue of August 28. Mr. Zerffi seems to be very agitated at my "again voicing disagreement" with his contentions, and has gone so far as to accuse me, not of misapprehension (as before) but of willful misrepresentation of his statements. This sounds quite criminal, but before I give Mr. Zerffi his desired explanation I wish him clearly to understand that my replies to his articles have not been personal arguments. It has been quite immaterial to me whether my replies were directed at Mr. A or Z's arguments. In fact it will be noticed that I have not even mentioned Mr. Zerffi's name in any of my letters to the MUSICAL COURIER. This discussion can only be of value to the reading public so long as it remains an impersonal representation of two sides of an extremely interesting question. A discussion of this sort can be very profitable and have a great value to the reading public, which can thus hear two different opinions and draw its own conclusions. If it is, however, to degenerate into a mere squabble between two teachers it had better be discontinued. If Mr. Zerffi insists on making this a personal quarrel he should write me a personal letter instead of using the columns of an established and dignified paper such as the MUSICAL COURIER. The MUSICAL COURIER is an educational paper where opinions on musical subjects may be presented, but not personal squabbles settled. Mr. Zerffi's attitude can only result in making an interesting discussion a nuisance to the reading public.

In the maze of accusations in which he has enveloped himself Mr. Zerffi seems to have lost sight entirely of my original causes and motives for entering this discussion. I shall briefly review them.

My attention was first attracted by Mr. Zerffi's article of July 10 dealing, as it did, with the subject of restoring crippled and injured voices. This subject is my specialty, and to such an extent that I guarantee my results (which statement appears in all my advertisements). After carrying on my work successfully for a number of years, and having corrected and restored scores of voices in every possible state of injury or disability, I am confronted with Mr. Zerffi's announcement of July 10 that restoring and correcting crippled or injured voices is an impossibility or an ordeal of years not worth while. He goes as far as to say in the sixth paragraph of his article that some students are trying a "results-guaranteed-quickly method which can but yield the inevitable result." This, aside from the fact of its being a breach of professional courtesy, totally unworthy of one supposedly a leader in his profession, was a statement absolutely misleading to students and singers. I considered it my duty not so much for my personal defense as for the benefit of these students to enlighten them on a subject of such vital importance to them.

This formed the basis for my reply in the issue of August 7, in which I presented my opinions on the subject based on my intense study of it and on facts gleaned from my long experience.

In his second article, of July 31, Mr. Zerffi attacked the teaching profession on grounds of insufficient training. It developed that Mr. Zerffi, all-absorbed in his own laryngological system of voice culture, wished to impose a complete physiological training upon all voice teachers—to such an extent, that it would be necessary for them to assume the knowledge of a nose and throat specialist before attempting to teach voice. This again I found discouraging and misleading to all attempting the teaching profession. In my reply to this article, in the issue of August 28, I again endeavored to disprove these statements and show the futility of such assumptions. I expected Mr. Zerffi to reply in the same manner and to try to disprove my statements if he could. That I was mistaken in my expectations is shown by the resulting tangle of wrangling and preposterous accusations. But Mr. Zerffi has asked for an explanation. He shall have it. It will be more than sufficient for me to quote only his own words throughout.

As evidence of my first "willful misrepresentation," Mr. Zerffi quotes a paragraph of his article, which reads in part: "Volumes have been written as to the necessity for a teacher of singing to possess a keen ear . . ." but ". . . the endowment of the most superb sense of hearing imaginable cannot obviate the necessity for a thorough acquaintance with the mechanics of tone production . . ." With reference to this paragraph I wrote in my answer: "The author insists that the keenest ear of the vocal teacher cannot guide him in controlling correct tone production." Mr. Zerffi, however, quotes a different paragraph of my answer, a paragraph that concerns an entirely different part of his article, in connection with the above quotation, thereby committing himself the "willful misrepresentation" of which he accuses me. This other paragraph of my answer reads: "According to the author's theory, every throat specialist could be a voice teacher, as he does not need to hear the voice, only to examine the larynx each time and see if the 'actions and interactions of muscles and cartilages' are correct." This comment was written anent the fourth paragraph of Mr. Zerffi's article in which he states: ". . . the muscles of the larynx cannot be seen in actual operation" (which means singing) ". . . but the results of their actions upon the cords can be well observed, and it is with these results that we are concerned." Does this not clearly advocate an examination of the larynx at each lesson? How else can the results upon the cords be observed? Furthermore, Mr. Zerffi unmistakably recommends examination, by going on to say: "Faulty functioning is evidenced by the manner in which the cords respond upon the attempt to phonate, and much can be learned from such an examination." This means beyond a doubt that the teacher does not need to hear the voice (since he cannot be guided by his ear, according to Mr. Zerffi's previous statement) but merely to examine the larynx and observe the manner in which the cords have responded "upon the attempt to phonate."

What is there in all this that cannot rather be done by a throat specialist and with more technical skill than by a voice teacher? Mr. Zerffi virtually, admits this when he says further: "It is, however, obvious that such a picture is intelligible only when the actions and interactions of muscles and cartilages are thoroughly understood." To whom but a throat specialist or a laryngologist is such a picture intelligible? And Mr. Zerffi bears out my contention when he adds: "Will it be argued that knowledge which takes a laryngologist years of special study to learn can be picked up at random by the average singer or musician?" (which means the teacher.) "This is the question which the vocal profession must soon answer, if it is to be recognized as a real profession." My letter to the MUSICAL COURIER of August 28 was the answer to this question, and if Mr. Zerffi terms it (as he does) "fiction of the worst kind" and "a deliberate falsification of his statements," then he is entangled to such an extent in his laryngological technicalities that he misunderstands his own quotations.

This concludes my explanations due to Mr. Zerffi's demand. I will now mention a few paragraphs of my answer disputed by Mr. Zerffi. My assertion that every competent voice teacher must know the anatomy of the throat just as every competent piano teacher must know the anatomy of the hand and arm falls to pieces in Mr. Zerffi's opinion, because "the piano teacher is teaching the operation of an already perfected instrument, the mechanism of which cannot be disturbed, "whereas the voice teacher deals with an instrument which he must through his skill develop. This, besides being an absolute misapprehension of my statement, is also a fallacy in itself. I compared the anatomy of a vocalist's throat to the anatomy of a pianist's hand and arm—not to a piano. I can assure Mr. Zerffii, however, that my assertion will still stand unbroken upon the realization of the fact that a piano can be abused just as well as a voice. Any pianist will inform Mr. Zerffi that a player with bad technic and a wrong touch can in a few years spoil the tone of a piano of the finest make, whereas a pianist with the perfect touch and fineness of hand and arm can bring sounds and shadings which will hold an audience spellbound, out of the worst instrument.

I have often seen a new piano, in the possession of a great pianist, improve in beauty of tone under his use, and in the same way I have seen an instrument, equally perfect, decrease in beauty of tone in the possession of a poor pianist. All this may be strange to Mr. Zerffi, but it is a well known fact and applies to other instruments such as violin, cello, etc. I am well informed upon what I say, as besides my vocal profession I am a pianist, and have studied the piano since childhood, including among my teachers such a master as Carl Miculi, a pupil of Chopin.

Concerning the similarity of piano teaching and voice teaching and the function of the organs involved, I shall have more to say at another time.

I have been greatly pleased by Mr. Zerffi's quotation of part of an article by Mr. Lucas, appearing in the issue of September 4, for I find myself in hearty agreement with Mr. Lucas. Mr. Zerffi's quotation from Mr. Lucas' article reads: "Many a young singer does all sorts of foolish things with his voice with hardly a protest from the vocal cords, and no warning at all from the music critics. The freshness of the young voice lasts long enough for the bad habits of production to become fixed, and then the bloom begins to wear off the peach. . . ." Mr. Lucas is entirely right in his statement, and Mr. Zerffi is entirely wrong in quoting it anent my statement reading: "When the pupil's voice is free and beautiful, when he never feels the slightest uneasiness while singing, and has no trouble whatever with his throat, then this proves beyond doubt, that his larynx is functioning correctly." It is obvious when a voice is free (i.e. free from any interference) that its possessor is not doing anything foolish with it, but Mr. Zerffi in his eagerness to prove "a fallacy" in my statement forgot to quote my two first and most important words "free and beautiful" and began his quotation with the words, "When the pupil never feels the slightest uneasiness." This entirely misrepresented my statement.

Since Mr. Zerffi thinks it fit to quote Mr. Lucas' paragraph he is probably in agreement with him. I should therefore like to call Mr. Zerffi's attention to the fact that this very paragraph of Mr. Lucas' article is in perfect accord with my statement in the fourth paragraph of my previous letter, published on August 7, reading: "Almost every young singer tries to help his tone by using his throat muscles, that is, tightening the throat. It seems to him that thus the tone is made prettier, mellower" (which is one of the sort of foolish things Mr. Lucas speaks about). "This is a great abuse of the voice and becomes fatally injurious in time, even though for a while and sometimes when the throat is unusually strong, for a good while the student is not at all aware of its disastrous effects."

In concluding I shall take the liberty of following Mr. Zerffi's example and also quoting another paragraph of Mr. Lucas' admirable article, which likewise corresponds almost entirely to the last paragraph of my letter of August 7. In this paragraph headed: "Tonics, lotions and gargles," Mr. Lucas says: "Some of the singers notice that a change has taken place, and they put it down to catarrh or fatigue. They resort to tonics, lotions, gargles, throat lozenges, medicated baths, antiphlogistics, fasting or feed-

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OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

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The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed Information Bureau, Musical Courier 437 Fifth Avenue, New York, N. Y.

ing, faith cures or doctors—to anything and everything except to seek the right way to sing." My corresponding paragraph about the singer and his use of a wrong method of singing is: "When called upon to sing, he is the slave of his throat instead of its master. He attributes his difficulty to colds, to tonsils, etc., he consults throat specialists, and often too readily undertakes an operation, not knowing that his entire difficulty is merely the result of wrong voice production."

I could wish for no better support for my contentions than that afforded by Mr. Lucas in his excellent article to which Mr. Zerffi turned my attention most opportunely.

(Signed) ROSE TOMARS.

"Prodigies" and "Pedagogues"

Suite 706-9, Carleton Bldg., St. Louis, Mo.
August 26, 1924.

To the Musical Courier:

The tirade directed by Mr. Prohme against the public appearance of the child prodigy, published in a recent issue of the MUSICAL COURIER, creates the impression that this country at least is over-run with prodigies. I venture to say, however, that throughout the United States one will not find more than perhaps a dozen musically precocious children of whom but two will ever attain a virtuoso status of the first rank and who may be designated as true prodigies. Of the remainder, a few will attain second rank, and the rest may become good symphony musicians, very artistic accompanists and instructors.

In seeking a cause for the appearance of so many immature musicians, not only among children but also among those of more advanced age, it is not necessary to place the blame upon parents. Those to blame are the commercial conservatories and the mass of "pedagogues" who, upon the least excuse of slightly unusual talent, will seek self-advertisement in their respective communities by pupil recitals, either singly or en masse with their students. And, by the way, it is no longer dignatory to style oneself an instructor. The appellation "pedagogue" sounds so ultra high-brow and it is remarkable how many "pedagogues" there are, all of them teaching "artist-pupils."

But granted that a child is of unusual precocity and shows all the ear-marks of genius, what harm can there be in the occasional appearance of that child in public, say once a year, for the purpose of giving it that self-assurance and composure in playing before an audience, that can only be obtained through experience and gradually eradicating the germ of self-consciousness which is bound to afflict the majority of adults. If Mr. Prohme thinks it harmful, he is welcome to his opinion. I do not agree with him. Furthermore, the auditor who goes to hear a child performer does not do so with the expectation of hearing a full-fledged Liszt. Allowance must be made for the physical as well as for the intellectual immaturity. Hofmann, Paderewski, Mozart, Rubinstein, all made childhood appearances as pianists. Was it expected then that they must show the full-fledged maturity of adult life? And even that is constantly undergoing progression. Certainly Paderewski is more at his best today than he ever was. And even De Pachmann, who never did concede a superior even in his younger years, blandly confesses that he never was able to play the piano until now.

Mr. Prohme states that children "pass by the central statement of a composition and give it no more value than the detail, which is so often the mere setting for the major statement." Isn't that true also of some of the mature virtuosi who are before the public today? I have heard La Campanella played by Samaroff divinely, but by another artist most atrociously. I have heard the Bach Chaconne played by Grainger in a way that made it haunt me for weeks afterwards while in the rendition by another pianist it sounded amateurish.

After all, the important question is whether the child pianist or violinist possesses a musical soul. If the child musician, to whom Mr. Prohme refers, lacks a musical soul, then regardless of his technical attainments, he will never be a great artist. (By the way, does not technic seem to be the god of most of our "pedagogues"—an end rather than a means to an end?) If that child has a musical soul and played the Appassionata sonata without it but with technical perfection, then it is entirely his teacher's fault. Of course, it is not to be expected that a child of nine, or twelve or fourteen, no matter how musically precocious otherwise, should be so intellectually and emotionally mature as to be able to dissect and lay bare on his own accord, the innermost secrets of the most advanced Beethoven or Chopin works. But if he has a soul his teacher can expand it and the child will feel the music and play it accordingly.

If Mr. Prohme thinks that this is impossible to do, then I shall be very glad to show him a girl of nine, here in St. Louis, who will play from memory, with absolute precision with regard to the second piano, the full Mozart D minor concerto, or the Mozart C major concerto, or the Beethoven C major concerto, or Bach's Second English Suite, with a facility and assurance of execution and depth of expression that will sweep him off his feet.

(Signed) PHILIP FRANK, M.C., B.Sc.

Philadelphia Orchestra Engages Kochanski

Paul Kochanski has been engaged to play the Szymanowski violin concerto with the Philadelphia Orchestra on February 13 and 14 in Philadelphia, and with the same organization in New York on February 17. The work was first performed at the Prague Music Festival, May 31 last, by Kochanski and won a distinct success. This will be the premier American performance. The composer has already put to his credit two symphonies, an overture, a violin sonata and two piano sonatas, some interesting pieces for violin and many songs. Kochanski is his special musical proclaimer.

"Unwelcome Reputation No. 10,349"

A reputation as a public speaker is seldom unwelcome and almost never unexpected, but this is what happened to May Peterson, who gave a talk before one or two Texas women's clubs and suddenly found herself in demand as a public speaker. In a letter to her managers, Miss Peterson writes: "It's a joke, my getting a reputation as a lecturer. I was asked recently to dedicate a new school house, which I politely declined, knowing when it is good for me to stop. Get Goldberg to make a cartoon of it and call it 'Unwelcome Reputation No. 10,349.'"

CHICAGO IS BUSIER THAN USUAL PREPARING FOR FIRST FALL CONCERTS

Many Musicians Using Opera Company's Name Illegally—Gallo's Presence Taken to Mean New Activities—Big Enrollment for New Department of Dramatic Arts and Stage Craft at Bush Conservatory—Conservatories, Schools and Studios Opening—Concert Announcements

Chicago, September 20—There are too many musicians nowadays who advertise themselves as singers of the Chicago Civic Opera. Many names have never been on the roster. Some have been members of the chorus, while others had no appearances or contracts with the company. It is time that something is done to stop singers from using the name of the Chicago Civic Opera or Chicago Grand Opera Company after their names. They are not entitled to advertise themselves as members of the company in which they have never been engaged. Then, there are some singers who at one time or other were members of the company, who still advertise themselves as of the Chicago Civic Opera or Chicago Grand Opera Company. True, it means something to be, or to have been a member of such an organization as the Chicago Opera, but the kindness of the management has permitted fraudulent use of a name that means a great deal not only in Chicago, but throughout the musical world.

Gallo Here

Fortune Gallo, the Napoleon of opera, was encountered on September 16, as he was entering the Congress Hotel. Mr. Gallo, who looked the picture of health, will soon issue a very important statement—another big date for his San Carlo Opera Company. Mr. Gallo is a manager who knows the operatic business backwards. He also knows where and how to spend money. Getting out of his train at the Illinois Central depot, he checked his grip, took with him only his brief case, walked down Michigan Avenue from Twelfth Street to his hotel. What other manager would do this? There is no bluff about Mr. Gallo. He is 100 per cent. genuine and to this as well as to his capacity for work and his big mentality is due the big success that he has scored in the musical field. He is a big figure in the musical life of this country and is looked upon as an international figure. As ever, he was most cordial, and the writer was happy to have a few minutes' talk with the genial little man—little as to stature and big as to intelligence.

Suzanne Gobel Returns

Suzanne Gobel has returned to America after two seasons of musical activities in Europe. While abroad she was under the musical guidance of Phillip and Iturbi, and was one of the most brilliant pupils in their classes. Other training was obtained from Mary Wood Chase and Rudolph Reuter of this city. She is now one of the latter's assistants. Miss Gobel will appear in concert several times during the present season.

Mrs. Frank B. Lary Here

Mrs. Frank B. Lary, well known pianist and accompanist, formerly of Texas, is now located in Glencoe, Illinois.

Dunham Leaves Sinai

Arthur Dunham, the Chicago organist, conductor and coach, recently resigned his position as choir master and organist at Sinai Temple, with which he had been connected for the past twenty years. Mr. Dunham has accepted the position of organist in the new Chicago Temple, First Methodist Episcopal Church. He will give a free public recital every Friday noon, beginning November 1, two recitals a week after January 1, and four recitals a week by next spring. Mr. Dunham will play also at both services on Sunday. The loss of Sinai Temple is the gain of the First Methodist Episcopal Church.

Rudolph Reuter's Activities

Rudolph Reuter has been attending the Berkshire Music Festival at Pittsfield, Mass., and paid a short visit to New York in connection with his player-roll work. The first of his series of studio musicales is to be given by Suzanne Gobel at his studio in the Fine Arts Building on September 24.

Sunday Evening Club Season

The Chicago Sunday Evening Club Chorus of 100, under the direction of Edgar Nelson, is preparing to give another series of inspiring sacred concerts this year, beginning with the meeting of October 5 in Orchestra Hall, the first of the eighteenth season.

A semi-patriotic program will be the event of that evening. A new voice will be heard in the quartet, that of Louis Kreidler. He will have the solo part in the anthem, Ho! Everyone That Thirsteth, by Martin. Mrs. Mabel Sharp Herdien will be the soloist on the opening night, in How Lovely Are Thy Dwellings, by Liddle, and the other members of the quartet, Rose Lutiger Gannon and John B. Miller will take part.

The Imperial Male Quartet will sing at the seven o'clock meeting, and will be heard again during the season.

Gradoova to Be Heard in Montreal

Gitta Gradova has been engaged to give a recital in Montreal, Canada. The concert will be under the auspices of the Ladies' Morning Musical Club at the Ritz-Carlton Hall, on January 29.

Whoa!

The following advertisement appeared in last Sunday's Chicago Tribune:

YOUR VOICE PLACED IN 10 LESSONS. Italian method. 410 S. Mich.-blvd., Studio 417. Ph. Wabash 0121.

This office will not comment on this advertisement, but would like to hear from some vocal teachers regarding it. Letters will be published in these columns.

M. H. Hanson in London

From London, M. H. Hanson, the well known manager, sends his greetings to this office.

The Kellys in Paris

Mr. and Mrs. Thos. J. Kelly send their greetings to this office from Paris, and add: "We came here for three days and are on our third week. Have met many interesting people here and have enjoyed pictures and sculpture more than ever. Met M. Constant, director of the Museum of Louvre, and his charming wife, who is a fine pianist I am told. Had a fine time in Bayreuth and Munich and a great rest in Switzerland." The Kellys are now on the high seas on their way back to Cincinnati, where both are distinguished teachers at the Conservatory of Music.

The Borowskis in Paris

This office acknowledges a post card from Paris, sent by Mr. and Mrs. Felix Borowski. The Borowskis will soon be back in Chicago, where they are both popular and

where Mr. Borowski is the president of the Chicago Musical College, besides being annotator of the program of the Chicago Symphony Orchestra, a first-class critic, and an all-around musician. His wife, too, is a very gifted musician and, it is said, a most promising violinist.

THORNTON-LAPPAS CONCERT

Orchestra Hall will be the scene of an interesting concert on Tuesday evening, October 7, Renee Thornton (Mrs. Richard Hageman), and Ulysses Lappas, tenor, will sing for the benefit of St. Catherine's Home for Dependent Girls. Richard Hageman is coming on to Chicago from New York especially for this concert, and will preside at the piano. The proceeds of the concert are to be used for purchasing a permanent home for dependent girls, wards of the juvenile court.

ARTURO IMPARATO SINGS

Arturo Imparato, basso and professional student of Vittorio Arimondi, was heard recently by a representative of this paper in his teacher's studio in the Fine Arts Building. Mr. Imparato sang the prologue from Boito's Mefistofele in a manner that presaged well for a bright future for this young singer. Here is a basso who should make a name for himself on the operatic stage. His voice is of beautiful texture, wide in compass, of beautiful quality and tremendous power, and with further study he should develop into a remarkable basso. Mr. Imparato has just been engaged by the Chicago Theater for the week of October 6.

GORSKY MUSICALE

A musicale of unusual interest was given by Bella and Sa. Gorsky, of the faculty of the Chicago Philharmonic Conservatory, at their home in honor of B. K. Arnold, of Europe, on Sunday evening. Among the guests were Mme. Valli Davidson, pianist; Basil Jakharoff, cellist, and Semyon Fridkovsky, violinist, all of the faculty of the Chicago Philharmonic Conservatory; Anastasha Rabinoff, dramatic soprano, and Sarah Samson, coloraturo soprano, artist-pupils of Mme. Bella Gorsky. All the above participated in the musicale. It was a delightful evening for all, as each artist was at his or her very best, and the affair ended in the wee hours of the morning.

Before coming to Chicago, Prof. and Mme. Gorsky conducted studios in the Metropolitan Music Studios in Minneapolis, and when they decided to make Chicago their home, several of their pupils followed, among them their artist-pupils Anastasha Rabinoff and Sarah Samson. Other artist-pupils who are arranging to come to Chicago to continue their study at the Gorsky studios are Kathleen Fitzpatrick, Mona M. Kilgour, Theresa Sharp, Margorita Junkin, Berth Pellenz, all of Winnipeg, and Betty Marshall and Mrs. Ludmilla Bundull of Minneapolis.

MENDELSSOHN CLUB ANNOUNCEMENT

The Chicago Mendelssohn Club, of which Harrison M. Wild is the conductor, has issued an announcement for its thirty-first season. Three concerts, as usual, will be given, the first on Thursday evening, December 18, the last on Thursday evening April 16, and, between those two, one will be given on February 19. Three American artists of renown have been selected to assist the club. In the order of their appearances the soloists are John Barnes Wells, tenor; Louise Harrison Slade, contralto, and Alice Gentle, mezzo-soprano.

AMERICAN CONSERVATORY NOTES

The American Conservatory has arranged a series of Saturday afternoon recitals of unusual merit. Those arranged for October are to be given by members of the faculty as follows: October 4—piano recital, Mae Doelling-Schmidt; October 11—recital by Hans Münzer, violin, and Esther Payne Münzer, piano; 18—recital by Robert Ambrosius, cellist, and Kennard Barradell, baritone; 25—two-piano recital by Adalbert Huguelet and Joseph Brinkman.

Adolf Weidig returned from an extensive tour of Europe to resume his work with the usual overflowing class of talented students. Hazel Taylor, contralto, student of Kennard Barradell, has been engaged by the Davies Opera Company for the season of 1924-1925.

The classes in Public School Music opened with the largest attendance on record. The Children's Department will open September 27.

Marguerite Kelpsch and Eugenia D'Albert, daughter of Theresa Carreno, are among the newly engaged members of the piano faculty. Cora Kiesselbach, a prominent member of the piano faculty, is an exponent of the Lhevinne Art of Piano Playing.

ELIAS DAY HEADS NEW STAGE SCHOOL AT BUSH CONSERVATORY

The new department of Dramatic Arts and Stage Craft of Bush Conservatory, which through its consolidation with the Lyceum Arts Conservatory, has been established under the direction of Elias Day, the well-known teacher of platform arts, will include many classes of interest to students of dramatic work.

The professional course includes intensive voice development of the student, dramatic interpretation, make-up classes, classes in costume, and stage technic.

During the season, several plays will be presented by the department students under the direction of Mr. Day and his assistants, Oranne Truitt Day and Edwin Stanley, and an invaluable practical experience is given those ambitious for professional careers.

There will also be classes in expression and public speaking for those wishing to specialize in these subjects, and classes in modern languages and dancing.

The evening class in dramatics has already a large enrollment and the first meeting of this class will be held Monday, September 29, from 7 to 9 p. m.

Eight scholarships—four to men and four to women—will be awarded. The examinations will be held Friday and the winners announced in next week's issue.

Rehearsals of the Bush Conservatory Symphony Orchestra will take place for the first time this season, September 30, at 10 a.m., in Bush Conservatory recital hall. The first concert of the organization, under the baton of Richard Czerwonky, will take place Tuesday, December 2, with soloists, at Orchestra Hall.

The third recital of the series of artist-concerts to be given at Bush Conservatory this fall is scheduled on October 3, by Emerson Abernethy, baritone, and Elsie Alexander, pianist. The eminent English artists have recently joined the Bush Conservatory faculty.

AN ORCHESTRAL SIGHT-READING CLASS

An announcement of unusual interest for young violinists and other players of orchestral instruments, who are ambitious to do professional playing in theater orchestras, is made at Bush Conservatory this week by Richard Czerwonky, the eminent violinist, composer and conductor. Owing to numerous requests from both orchestra leaders and pupils themselves, Mr. Czerwonky has consented to organize a Sight-Reading Class, which will specialize in the standard music used in the moving picture house, cafe, hotel and restaurant orchestras, etc.

In the weekly rehearsals, Mr. Czerwonky will drill his students in a practical knowledge of the repertory demanded of those who wish successfully to hold a "theater job." The class will read at sight all the current music now in use in so-called business orchestra playing and gain a routine that will be invaluable to them when they seek professional positions.

Mr. Czerwonky's experience—and it is that of every successful teacher of his artistic rank—is that his pupils concentrate on the classic repertory and make brilliant soloists, but when they get into professional life, they often find it difficult to make good until they get experience that makes them of value to the conductor.

The sight-reading class is designed to provide just this "experience" in business playing. It is not to be confused in any way with the great Bush Conservatory Symphony Orchestra, which, under Mr. Czerwonky's direction, has become one of the finest student symphony orchestras in the United States.

MUSICAL NEWS ITEMS

Mme. Magnus and her son, Rudolph, of the Magnus Studios in the Fine Arts Building, have just finished a very busy summer season and are confronted by a host of pupils eager to commence their fall term, September 29.

After a well earned vacation at Pentwater, Mich., Louise St. John Westervelt, the prominent teacher of voice, is busy with a large class at the Columbia School of Music. On September 10, Miss Westervelt gave a farewell luncheon for her student, Geraldine Rhoads, who left on Thursday evening for Rochester, N. Y., to begin work in operatic training at the Eastman School where she won a scholarship this year. Miss Rhoads is a product of the Westervelt studio, having received her entire vocal training under the efficient guidance of Miss Westervelt.

Charlotte Bergh, coloratura soprano, a former Westervelt student, passed through Chicago last week on her way home to visit her people in Boise, Ia., and will return to Chicago in October for study with Miss Westervelt.

Lola Scofield, soprano, another worthy Westervelt pupil, has been engaged as prima donna with a traveling company, and has left Chicago for a fourteen weeks' tour.

RENE DEVRIES.

GOTHAM GOSSIP

Louise Stallings Finishes Chautauqua Tour

Louise Stallings, a favorite on the Southern Chautauqua circuit, finished her three months' tour September 6, and was last heard from at Punxsutawney, Pa., whence she sent a snapshot of herself and others of her company, consisting of Willem Durieux, cellist, and Marian Carley (Mrs. Durieux). From their attire it is inferred that cold weather prevailed at the time, as indeed it did much of the time during her tour.

James Price on Vacation

Tenor James Price, soloist of the Church of the Intercession, spent some time at Lake Champlain, N. Y., visiting Fort Ticonderoga and the museum ruins, etc. Last year the tenor sang in important oratorios in Carnegie Hall and elsewhere. A snapshot sent to the Musical Courier pictured him with Earle Tuckerman, the baritone.

Edna Moreland Writes From Paris

Edna Moreland, who appeared many times before various musical clubs of Greater New York two years ago, has since then been studying voice and repertory in Paris. She took the intensive course at Fontainebleau, with Decreus, who some years ago was her repetiteur. She will return to America in due time, with a repertory of many new songs and arias, by de Severac, Franck, Duparc, etc. Concluding a private letter she writes, "The Musical Courier goes wherever I go, and it never fails me in interest; I always root for it, and pass on all my copies to others."

Grand Opera Society to Broadcast September 28

Zilpha Barnes Wood, founder and director of the Grand Opera Society of New York, announces another broadcasting of an opera, Rigoletto, Sunday, September 28, at nine o'clock, station WJZ; all the singers are her professional pupils. This society was organized for the purpose of preparing operatic roles for singers, and to give them public singing experience. In less than four years the society has given over fifty complete operatic performances in Greater New York. Has any other organization this creditable record?

Nicolai-Pirani Honors

Dorotea Nicolai, artist-pupil (pianist) of Eugenio di Pirani, gave a recital at Great Barrington recently, which brought her and her instructor many congratulations. She was introduced to the audience, with her teacher, by Mrs. Comstock, the president of the Thursday Morning Club, with appropriate words. Miss Nicolai played works by Schumann, Rubinstein, Tschaikowsky and others, uniting with Mr. Pirani in his Heidelberg Suite, as a duet, a work which was performed at a Sunday night concert at the Metropolitan Opera House last season. A local paper said that her "poetic interpretation, her artistic poise, and the technical mastery with which she conquered the difficulties of the exacting program are infallible signs of a successful career, and her renowned teacher, Prof. Eugenio di Pirani, has every reason to be proud of her, as indeed he was."

Helen Graves Returns From Europe

Helen Graves, soprano soloist of a Greenwich, Conn., church, returned from a summer spent in Europe a week ago. She sang at the ship concert when going over; in Florence, Italy, with baritone Edward O. Lay, of Chicago, giving a joint recital with him, and at several private affairs. She visited Italy, Switzerland, Germany, France and England, and on the way back she sang every afternoon on shipboard.

Carl M. Roeder's Studios Reopen

Following two months' rest at Lake Abenaki, Thetford, Vt., Carl M. Roeder, teacher of many prize-winning piano-pupils, has reopened his studios in Carnegie Hall, New York, and Orange, N. J., visiting the latter on Wednesdays. A large enrollment of piano students promises a very busy teaching season for him.

Elizabeth Kelso Patterson Begins Season

Elizabeth Kelso Patterson reopened her school of singing on September 15, and hears voices by appointment. October 4 an hour of music will be given in her studios, 257 West 104th street, by Zoe Cheshire, harpist, and Karl Vlose, violinist, known as the Duo Artistique, assisted by the Misses Holland, sopranos, in duets.

Ethel Watson Usher Resumes Teaching

Ethel Watson Usher, pianist, coach and organist, has returned from her European trip, where she was busy professionally, subsequently spending a short time in the Maine Woods. One meets her very frequently on the concert stage of Greater New York, where she furnishes skilled accompaniments for leading artists. Her studio musicales, too, are most enjoyable affairs, enlisting the cooperation of Miss Los Kamp, soprano and teacher.

Opening of Warford Studios

Claude Warford has returned from his vacation in the New England States, and has resumed teaching at his new studios, 4 West 40th street, New York. Among the well known artists from his studios who have returned to prepare programs for the coming season are Florence Otis, Gertrude McDermitt, Ralph Tomlinson, Tilla Gemunder, Joseph Kayser, Mary Davis, Carl Rupprecht, and Emily Hatch. F. W. R.

St. Louis Symphony Orchestra Active

St. Louis, Mo., September 12.—Mario Chamlee, tenor of the Metropolitan Opera, and Alexander Borovsky, the Russian pianist, have been added to the list of soloists for the 1924-25 season of the St. Louis Symphony Orchestra, which begins on Sunday afternoon, November 2, with a "pop" concert, followed by the first pair on Friday afternoon and Saturday night, November 7 and 8.

Conductor Rudolph Ganz, who will arrive in America on the French liner, Lafayette, September 20, has chosen a number of important and novel selections for the season's programs which include the Richard Strauss Heldenleben, Williams' London Symphony, Borodine's Dances from Prince Igor, Stravinsky's Fireworks, Moussorgsky's Entre-act from Kovantchina, Ravel's Tombeau de Couperin, Schelling's Victory Ball, Bach-Mahler Suite, Honegger's Pacific 231, Respighi's Three Old Dances, and Martucci's Noveletta and Nocturne.

Mr. Ganz, before coming to St. Louis to begin active rehearsals, will stop in New York for a few days where he will make several new recordings for the Duo-Art and also make final decisions in the matter of selections to be recorded here by the Victor Talking Machine Company, prior to the opening of the season. The dates set for the recordings are November 1 to 4 inclusive. Eight records will be made. O. C.

Dupré to Bring Bride to America

When Marcel Dupré, the distinguished French organist, arrives in America in November of this year for his third concert tour, he will be accompanied by Mme. Dupré. News of Dupré's marriage to Jeanette Pasoucou appeared in the press shortly after his return to France last spring. It is said that this year's American tour will, in reality, be a sort of wedding trip for the couple, inasmuch as Dupré's European season, following his return from America last season, was so extensive that the newly married pair were unable to find time to take a real wedding trip. Dupré's many admirers in this country are looking forward to making the acquaintance of Mme. Dupré. She is said to speak English excellently.

Rhys Morgan's Dates

Rhys Morgan, the Welsh tenor, will open his season at Carnegie Hall on October 6. Mr. Morgan has been booked solidly up to December 31, and his engagements include an appearance as soloist with the State Symphony Orchestra and as Siegfried with the English Grand Opera Company. He is also booked with prominent oratorio societies, festivals and clubs.

NEWS FROM THE EDWARD MACDOWELL ASSOCIATION

The needs of the work at Peterborough have forced Mrs. Edward MacDowell to begin her concert season by accepting nearby engagements, before the Colony closes, in addition to her strenuous duties as manager of that institution, which owes its beginning and continued existence to her far-seeing vision and indomitable courage.

On September 10, Mrs. MacDowell played at Dartmouth College, Hanover, N. H., and is scheduled to appear on September 30 at Plattsburgh, N. Y., and on October 15 at Concord, Mass., filling in a few other dates as she can be spared from her exacting duties at Peterborough.

In October she begins her long transcontinental tour, working her way out through the Northwest (Montana, the Dakotas and Oregon) to California, returning through Texas and the South. Many of the engagements she will fill are in places which had hoped to secure her last season, but for which she could not find time in her busy schedule. She will play return engagements in California, as well as new ones she could not fill last year. This tour will occupy her time until March, when she will return East, playing only a few recitals before the Peterborough season begins.

A Brilliant Colony.

The season at Peterborough has been an unusually brilliant one. It becomes increasingly difficult each year to arrange for studios and rooms, the applications being so many more than can possibly be accommodated. The completion of Bond Assembly Hall and the Men's Lodge has rounded out a most beautiful plant, especially adapted for the unique purpose for which the Colony was founded—"to provide ideal working conditions for creative artists."

The paramount need now is for an endowment to make permanent the result of sixteen years of struggle. The continuance of the Colony is dependent on Mrs. MacDowell's earnings, and the royalties from the MacDowell music, which during her lifetime Mrs. MacDowell expends entirely for the work at the Colony.

Among the artists who have worked at Peterborough through the summer are:

Edwin Arlington Robinson, Poet, New York
Agnes Crimmins, Playwright, Boston
Margaret Starr McLain, Composer, Boston
Frederick L. Day, Playwright, Cambridge
Mabel Daniels, Composer, Boston
Rose Gollup Cohen, Writer, New York
Lazare Saminsky, Composer, New York
Tennessee Anderson, Sculptor, Chicago
Rossetter G. Cole, Composer, Chicago
Aline de Villele, Writer, Northampton, Mass.; Paris, France
Du Bose Heyward, Poet, Charleston, S. C.
Dorothy Kuhns Heyward, Playwright, Charleston
James Daly, Poet, Pittsburgh
Henry Bush-Brown, Sculptor, Washington, D. C.
Margaret Bush-Brown, Painter, Washington, D. C.
Rollo Walter Brown, Writer, Cambridge
Thornton Wilder, Writer, Lawrenceville
Robert McBlair, Writer, Norfolk, Va.
Morris Cohen, Writer, New York
Constance Rourke, Writer, Grand Rapids, Michigan
Chard Powers Smith, Writer, New York
Homer Grunn, Composer, California
Muna Lee, Poet, Oklahoma
Margaret Widdener, Writer, New York
Belle MacDiarmid Bitchey, Writer, Cincinnati, O.
Douglas Moore, Composer, Cleveland, O.
Parker Fillmore, Writer, New York
Louise Dutton, Writer, New York
Jay Van Everen, Painter, New York
Margaret Lynn, Writer, Kansas
Louise Driscoll, Poet, New York
Ethel M. Kelley, Writer, New York
Henry F. Gilbert, Composer, Cambridge
Elinor Wylie, Poet, New York
Wm. Rose Benet, Poet, New York
Leonora Speyer, Poet, New York
Helen Sears, Composer, Chicago
Mrs. H. H. A. Beach, Composer, Hillsborough, N. H.
Luis Munos-Marin, Writer, Porto Rico
Helen Dyckman, Composer, New York

Items of Maier-Pattison Repertory to Be Published

J. Fischer & Bros., the New York publishers, have just accepted for early publication several original compositions and transcriptions from the pen of Guy Maier, the pianist. Of particular interest to pianists is the fact that some of these compositions have been for the past few seasons among the most popular items on the programs which these "heavenly twins of the piano" have played throughout the length and the breadth of the land. Included among these publications will be Three Preludes for Piano Solo by Guy Maier, piano transcriptions of Faure's songs, Claire de Lune and Apres un Reve, as well as a two-piano transcription of six of the Liebeslieder Waltzes of Brahms, originally written for vocal quartet and piano duet. Other two-piano transcriptions to be published will be Guy Maier's effective arrangement of the Bach Sicilienne and the Dohnanyi Wedding Waltzes.

Two Recitals in Wigmore Hall for Baird

Following a vacation spent in France, Martha Baird, pianist, returned to London to prepare her repertory for the 1924-25 season. Her first orchestra appearance in London was on August 26 in Queen's Hall, when she played the Mozart D minor concerto with Sir Henry Wood's orchestra. Early in the autumn she will give two recitals in Wigmore Hall.

Word from Jencie Callaway-John

Jencie Callaway-John, the American soprano, who is in Italy, has been spending the summer in Brisino per Stresa, a lovely spot in the Italian Alps, very primitive and interesting. In a letter to the Musical Courier, Mrs. John says:

"There are no streets, just winding rocky ways that at each turn present a picture such as a peasant woman driving her sheep home, rather the sheep following as she drives the cow, a little girl with a goat, a shrine for background; a man with a donkey cart of faggots winding down the hills, or a woman with a load of hay on her back in a kind of basket which they call 'Gerlo' and is very graceful in its lines and in the way in which they slip their arms through loops and keep the basket in place.

SNAPPED IN ITALY.

Jencie Callaway-John, American soprano, and Ernesto Caronna, with whom she is working in Italy, snapped in Brisino per Stresa.

"I feel that I am fortunate in securing a room in the most fascinating little house among the natives, that is swung on the mountain side. The owner's family is away so I am very tranquil. The balcony view sweeps the tree tops across Lake Maggiore and lakes nestling in the mountains beyond. There had been two days of terrific rain when last night the storm reached the raging stage. I waited after dinner in my hotel until eleven-thirty for it to abate, when it was suggested some one had better go with me, as the lights both in the hotel and in the village streets had been put out by the storm, so a maid and one of the male employees of the hotel came with me. Well, when I reached the ground, it was like a river, but at the turn, a torrent was tearing downhill, roaring in the most frightful way. When by the lightning flashes I could see the water, it looked so black and deep. At my cottage it was just rapids and as I stepped into the holes washed between the rocks I felt that if I should fall, I would certainly be swept into the lake below. Fortunately I arrived safe, but it was long before I slept, as the roaring of the mad waters drew me many times to the door to watch, by the lightning, the rush and to see the cascade from the roofs. Today, things have a quiet, tragic appearance of having experienced a horror. Houses in nearby villages were swept away, some lives lost, roads and telegraphs wrecked, and walls and houses damaged. We can see into Switzerland and this morning some of the mountains are covered with snow. Naturally it is quite cold after the storm, as it was cool before.

"In Milan it was very hot when I left mid-June, and I shall be sorry to return early in September, as the climate is damp and not much heat is furnished in winter. I have chosen as instructor Ernesto Caronna, a well known baritone opera singer, who made his debut at the San Carlos, Naples, and since has sung in the leading opera houses, including Covent Garden, Hammerstein's London and New York, La Scala and others. Leoncavallo, after hearing his Silvio, wrote for him the opera Zingari. His voice is beautiful and he is a fine actor; he not only knows voice production but also is a splendid actor—an unusual combination you will admit—and he certainly makes a lesson interesting and profitable, giving the benefit of his experience in the theater as well."

Ulysses Lappas for Pittsburgh

Ulysses Lappas, the Greek tenor, has just been booked for a recital at Carnegie Music Hall, Pittsburgh, on October 16. On October 7 he will appear at Orchestra Hall, Chicago, in joint recital with Renee Thornton, and on October 10 in Cleveland, Ohio.

"JOY FOR THE KIDDIES"

"Joy for the Kiddies." This was the impression I carried with me, gained from the advertisements in various high class magazines, as the train bore me north to Brewster, N. Y., to spend a day with the Kiddies at Stonehenge. And I wondered what impression I would carry back with me, wondered what meaning was back of that phrase and what contributed to the joy. Glamorous words come so easily, but often dull fact dispels the fancy so quickly and so cruelly!

Arrived at Brewster, a taxi took me a mile or so through beautiful rolling hills to Stonehenge. As I passed through the unique old gateway and caught a first glimpse of the large, attractive old house, with its sloping green lawns and shady trees, I felt that I was not to be disappointed. Miss Frazee, who is responsible for the joy of Stonehenge, greeted me cordially and my first impression of a pleasing personality gave me a further clue as to what lay back of that phrase which had been in my mind.

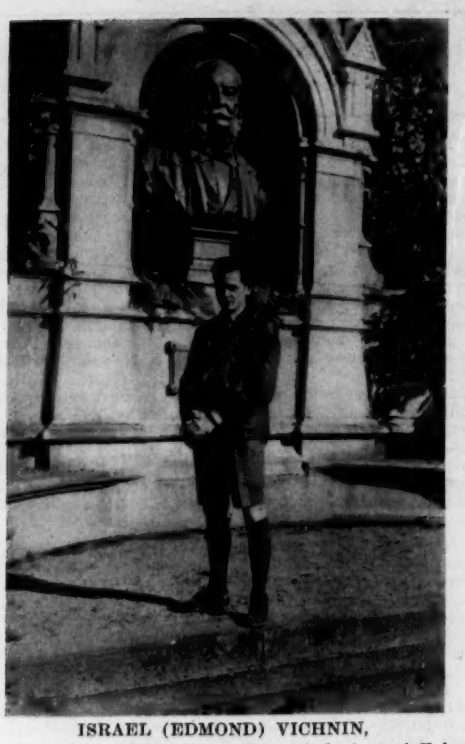
After a delightful lunch we sat out on the big porch and I had a chance to become acquainted with the six or eight children there, ranging from four to ten years of age. They

SOME OF THE KIDDIES AT STONEHENGE.
There's a reason for their looking so happy!

had just had their nap and now were ready to show me some of the attractions of Stonehenge.

The number of children cared for here is limited, so that each is given individual attention and the home atmosphere is retained. Some are here for a few months in the summer, some for the year. Here, for instance, was a child whose parents were in Europe for the summer but who deemed it best for the little one to be left at Stonehenge, where they would have no worries about her welfare and happiness. Concert artists particularly are often confronted with this problem—that of fulfilling concert engagements on a tour and providing a home for their children. Some, in order to fulfill the latter obligation have been compelled to sacrifice the former. But Stonehenge offers a happy solution, for a child may stay here for a long or short period, as desired.

Here are children of various temperaments and dispositions, some of whom have always had their own way, and yet everything seems to go along smoothly and agreeably. It is evident that Miss Frazee has tact and a sympathetic understanding of children, as well as the happy faculty of knowing how to bring out the best in a child. For example, one little boy, whom we shall call Dickie, had never



ISRAEL (EDMOND) VICHNIN,
pianist, of Philadelphia, Pa., in front of the bust of Kaiser Wilhelm I, on the Kaiser Promenade at Badgastein.

been really disciplined. He had had whatever he wanted, and hardly knew the meaning of obedience and patience. Here he was being taught those things in a kindly way. In various and subtle ways the children are made to realize the value of coöperation, of fairness, helpfulness and unselfishness. Each has little tasks to perform during the week which become a pleasure. We were looking at the garden and there were rows of vegetables neatly weeded, and there was a plot of flowers carefully tended. Betty beamed with satisfaction and pride when we commented on the large pile of weeds at the side. Tired? No, indeed, she only did a little bit at a time, and it was such fun to watch them grow! Here was a child who had been accustomed to all the luxuries that money could bring her, being initiated into the mysteries of the country and reveling in the opportunity to learn first hand about growing things. But it was doing more for her than that. It was giving her a feeling of independence and a pleasure derived from doing something useful. And among these youthful gardeners there was competition.

This latter quality was again in evidence when we visited the barn, which had been converted into a playhouse and gymnasium. Everything was clean and orderly, and I was conducted on a personal inspection tour of the "stores" which had been set up, from a newspaper stand to a department store. Betty the gardener was now seen as Betty the artist and had made dolls and various decorations for her art shop. Billy had a well arranged grocery store.

Outside again, we visited the pony on the green grass. In the imagination of the children that pony had taken them on many rides around the world.

The house, at Stonehenge, built in the eighteenth century, has an air of old fashioned comfort, yet with modern conveniences, and there is a delightful sense of hominess, not a school atmosphere. There are still the heavy, oddly carved wooden doors and charming big wood-burning fireplaces. Upstairs are the bedrooms, furnished simply with decorative touches which please the children. In the classroom, which, by the way, does not look like a schoolroom at all, I was shown the results of some of the work which had been done during the year. There were crayon drawings of birds with which the children had become acquainted. There were sketches of a steamship and maps which had been done by a little boy who was expecting to be taken to Europe in the summer. And then the room in the attic, with a large window seat and fairy tale decorations! Who wouldn't enjoy a rainy day here telling and listening to stories, reading or taking part in a play? There were costumes hanging, in the making of which the children had helped. Someone had always wanted to be a king, so there was a royal purple robe, a crown and scepter. There was a uniform for someone who wanted to be a sailor, and so on. Coming downstairs we passed through the pantry into the big kitchen and noticed the stores of homemade jam and canned fruits for the winter, and saw the vegetable cellar outside for fresh vegetables and apples. The food for the children is of the best and simplest and their meals are as carefully planned as is their educational work.

In fact, the problem of the child from every standpoint

is carefully worked out by Miss Frazee, who, with her happy disposition and knowledge of children, makes it a real home which offers many advantages not easy to find combined in one place. There is an atmosphere of refinement, a feeling that here is a happy family. There is order and system, but with the sense of freedom rather than restriction and routine.

After a short drive through the lovely surrounding country I was taken to the station, and as I left I knew what "Joy for the Kiddies" at Stonehenge meant and why the children and the parents or guardians who had placed them there were happy and satisfied. E. V. H.

San Carlo Opens with Rigoletto

The Jolson Theater was crowded on Monday evening of this week for the opening of the San Carlo Opera Company—and the Jolson Theater, when crowded, is hot and uncomfortable. Notwithstanding this, there was a lot of genuine enthusiasm for the performance of Rigoletto and it was enthusaism that was not out of place. The secret was young fresh voices, those prime elements altogether too rare in opera companies. There were three of them in Rigoletto, in the three principal roles, Josephine Lucchese as Gilda, Onofrei as the Duke, and Mario Basiola as Rigoletto. All three of these artists are under thirty years of age. All three of them have good quality of voices and all three of them sing well. The result was a freshness and beauty of sound which was a surprise and joy to the ear. Miss Lucchese not only sang well, but also looked exceedingly pretty and young. It was a Gilda one could believe in, humanly as well as musically. Onofrei sang as well as he did last year and acted considerably better. He is also tall and thin, instead of short, round and fat, the common habit of tenors. Basiola was marked as a particularly promising artist when he made his debut here last year. He has a voice of fine quality under thorough command, knows how to sing, and is a capable actor, a young baritone who should go far in his career. The veteran Maestro Fulgenzio Guerrieri, who, like the late Willy Safonoff, conducts without a baton (and also without music), knows his scores from A to Z and a little farther, and leads with a surety, precision and feeling for effect that is impressive. The others in the cast, De Biasi as Sparafucile, Ada Bore as Maddelena, and Cervi as Monterone, were acceptable. The chorus, especially the male portion of it, sang well.

Flocking Back from Europe

The annual flight of song and other birds back from Europe is now well under way. Among those who came in last week were Rosa Ponselle, Metropolitan Opera soprano, back from her first visit to Europe; Jeanne Gordon, contralto of the same organization, and Walter Golde, the well known accompanist and coach. The early part of this week brought in, among others, Rudolph Ganz, conductor of the St. Louis Orchestra; Josef Stransky, picture dealer and conductor of the State Symphony Orchestra of this city; Edward Ziegler, assistant manager of the Metropolitan Opera Company, and Pavel Ludlikar, the basso, who is to sing Figaro in the Hinshaw production of The Marriage of Figaro this season.

BERKSHIRE FESTIVAL

(*Continued from page* 31)

was heartily seconded by Hugo Kortschalk, violin, and Emmeran Stoeber cellist, who played with the greatest evident enjoyment and spirit the quaint obligatos. All the artists were at their very best in this group. It was the brightest—if lightest spot of the whole festival.

Flashes

Listening to the whole program devoted on Thursday morning to the great Johann Sebastian—a beautiful concert, but about half an hour too long—one wondered, supposing that Wilhelm Friedermann, Phillip Emanuel, and one or two more of the numerous Bach composers should drift in, if it would not be extremely difficult to explain to them just why their famous relative alone should be selected to represent the family. "What's the matter with us?" they would ask. And what is the matter? Both of them wrote a goodly number of works that are fully as worthy of performance—and oftentimes less formal and more agreeable to hear—than the compositions of Johann Sebastian.

Is there perhaps some connection between playing the piano and telling stories? Certainly it would be hard to find two better raconteurs than Harold Bauer and Harold Samuel, who kept a little circle of friends convulsed until one o'clock in the morning in the big parlor of the Maplewood with stories, with occasional assistance from Charles Rand Kennedy, the distinguished playwright. About twelve-thirty, Mischa Elman, who had been out playing somewhere, came in and added to the joy of nations by describing a trip which he once made with a famous colleague. In the little group, beside those mentioned, were Felix Salmond, the cellist, and Mrs. Salmond, Mr. and Mrs. Ernest Hutcheson, Louis Svecenski and Irving Hall; and it was also the privilege of this writer to laugh more heartily and continuously than he has in a long time.

It was Harold Bauer, too, who invented a new name for the Festival Quartet of South Mountain. He said it should be called the Ku Ku Klux Klan, being made up of Kroll, Kraeuter, Kortschalk and wille-Ke. Somebody else remarked that the whole festival stood largely under the sign of B, with Bach, Beethoven, Brahms and sower-By occupying large portions of the programs.

John Alden Carpenter was to have come on to listen to his violin sonata, but fate would have it otherwise. He was mixed up in a taxicab accident in Chicago about two weeks ago, which caused him painful though, fortunately, not too serious damage, and was unable to come east.

Again Mrs. Coolidge happily avoided the fault, which existed at one time, of making two of the programs too long. The only one that extended over two hours was the Bach program, and the length of that was caused by the entirely unnecessary inclusion of the sonata for violin alone, which takes twenty-five long, long, long minutes all for itself. Some day a good friend is going to start a Society for the Suppression of Sonatas for Violin Alone, and elect us Chief Suppressor.

The three things that got the most applause in the course of the festival were Fraser Gange's singing of the Bach arias, a magnificent bit of work; Samuel Gardner's new quintet, and the group of Beethoven Scotch and Irish songs, especially St. Patrick's Day, sung by Mr. Gange, and Bonny Laddie, Highland Laddie, done with splendid spirit by Miss Nadworney. In advance it did not look at all as if the songs belonged on a program which had the Schoenberg Quartet and the prize composition before them, but they turned out to be just the necessary "comic relief," as a dramatist would say. It was a happy thought putting them on in that position.

Mrs. Coolidge at the Thursday morning concert said a few words welcoming her guests and telling them how glad she was to have them at Pittsfield—and when Mrs. Coolidge says these sometimes empty phrases, one knows that she means them from the heart. She also asked the hearers to refrain from applauding between the movements of a sonata or the numbers of a suite, a request which was acceded to for that program alone, but immediately violated in the next one and all the succeeding ones. How unfortunate! There is nothing more ridiculous than applauding artists after every movement of a work. (Two artists out of three are, at the best, awkward in bowing.) The continuity of the work is broken up, and the mind entirely distracted.

Friday evening Mrs. Coolidge gave the usual delightful reception in the big ballroom of the Maplewood, attended by all her guests.

As usual, nature did her best to back up Mrs. Coolidge. If there is anything lovelier than the cloud shadows chasing over the great range of pine clad hills that run from Pittsfield over to Lenox on such days as graced the festival this year, it has never been witnessed by H. O. O.

Herma Menth Back from Europe

Herma Menth, pianist, has returned from a trip to Europe, and is ready for a busy season.

Bonelli Engaged for La Scala

Milan, September 22 (by cable.)—Richard Bonelli, young American baritone, has been engaged to sing first roles at La Scala the entire coming season. Mr. Bonelli's engagement, rumored for some time, is now definitely confirmed by the management. He will be the first American baritone ever to sing at the historic house. (Signed) A. B.

Cantor Hyman Returns from Holy Land

Cantor Abraham Hyman, who has been on a visit to the Holy Land, returned on September 19 aboard the Berengaria. While away the Cantor availed himself of the opportunity to study at the source the traditional song expression of the Hebrew people. In addition to his regular church work, Mr. Hyman has the prospects of a very busy season ahead of him, as he is planning several short tours under the management of the Roland B. Woodin Concert Direction.

REVIEWS AND NEW MUSIC

[The following is a list of books and new music received during the week ending September 18. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

Books

(C. C. Birchard & Co., Boston)

PICTURED LIVES OF GREAT MUSICIANS, by Alethea B. and Rebekah Crawford.

Music

(C. C. Birchard & Co., Boston)

FIFTY-EIGHT SPIRITUALS FOR CHORAL USE edited by Hollis Dann, harmonized by Harvey Worthington Loomis. Fourteen numbers for male voices, three for women's voices, the balance for mixed voices.

(Oliver Ditson Co., Boston)

HARK! THE LILY BELLS ARE RINGING, by William R. Spence. Two-part song for schools, arranged by Charles F. Manney. Text by L. S. Bengough.

YOUTH, by T. Frederick H. Candlyn, for one, two or three voices. Text by Mona Smith and Harriet Colby.

FROM ALL THAT DWELL BELOW THE SKIES, by Stanley R. Avery. Anthem for mixed voices. Text by Isaac Watts.

THE LORD IS MY STRENGTH, by George B. Nevin. Anthem for mixed voices.

O COME HITHER AND BEHOLD, by Frank E. Ward. Anthem for mixed voices.

O BE JOYFUL ALL YE LANDS, by Wm. R. Spence. Anthem for mixed voices.

SO SWEETE IS SHEE (Have You Seene But a Whyte Lillie Grow?), English Air of the early 17th Century, arranged by William Arms Fisher. Choral version by Victor Harris. Three-part song for women's voices; four-part arrangement a capella.

MY BONNIE LASS, by Harvey B. Gaul. Four-part song for mixed voices.

SONG OF THE STREET SWEEPER, by Stanley R. Avery. Part song for men's voices. Text by Richard M. Hunt.

(The John Church Co., New York)

ACROSS THE WAY, song by Mana-Zucca. Verse by A. H. Clements.

MY HEART IS A HAVEN, song by Irving A. Steinel. Verse by Josef Washington Hall.

SWIFT THE HOURS, song by Florence Turner-Maley. Verse by Margaret Gordon.

HAIL O!, song by Arthur Nevin. Verse by Ben Brooks.

I SHALL NOT PASS AGAIN THIS WAY, song by Stanley S. Effinger. Verse by Ellen H. Underwood.

WERE THOU THE MOON, song by R. Nathaniel Dett.

SONGS OF MY DREAMS, song by Charles Gilbert Spross. Verse by Minnie K. Breid.

THERE ARE FAIRIES IN OUR GARDEN, song by Charles Gilbert Spross. Verse by Julia Colton Willard.

FIGHT THE GOOD FIGHT, sacred song, by Charles Gilbert Spross. Verse by J. S. B. Monsell.

(The Virgil Piano School Co., New York)

THE PIANO PEDALS, how, when and where to use them. By Mrs. A. M. Virgil.

IN THE TAVERN, SCHERZINO, and ON A CORNER IN CHINATOWN, for piano, by C. Franz Koehler. Published separately.

(F. W. Schulz & Co., Boston)

A LOS TOROS (At the Bull Fight), for piano, by David Sequeira.

SERENADE, for piano, by Edna G. Gussen.

(A. G. Ogren & Co., Rockford, Ill.)

SPRING GREETING, trio for violin, cello and piano, by Carl Busch.

Miscellaneous Music

(J. Fischer & Bro., New York)

Youth (Song)

By Samuel Richards Gaines

A splendid song, especially for tenor. The words, also by the composer, are full of the spirit which the title of the song suggests. Written in musicianly style, like all Mr. Gaines' songs, this one works up to a splendid climax when well sung. Bound to be effective with any audience.

(Carl Fischer, Inc., New York)

Melodie (for Violin and Piano)

By Ernest Bloch

This composition is—as might be expected—decidedly less complicated both harmonically and melodically than most of Mr. Bloch's works. It is written with thorough understanding of the violinistic idiom and will make a most agreeable group number for a recital program.

Sea Fever (Song)

By John Adams Loud

John Adams Loud has taken a fine, vigorous poem by John Masefield and set it to a very good tune, also, for the most part, vigorous. A good concert number, one that tenors will especially rejoice in on account of the nice, big, fat A flat at the end.

Why? and the Love I Have for You (Two Songs)

By Edwin Franko Goldman

Why? is an unpretentious, simple melody. The ballad makes no undue demands on the vocalist or on the accompanist and should prove to be a decidedly popular number. The same is also true of the other song, The Love I Have for You, the text of which is also by Adelaide Maibrunn.

The Judgment Book, and Three Ghosts (Two Songs)

By Claude Warford

Claude Warford is an old hand at writing songs. He has the advantage also of knowing a lot about the voice so that his works are bound to be both grateful and effective. The Judgment Book is in the nature of a recitative. Though there is no lyric passage in it, it is bound to be thoroughly effective when done by a good singer.

Three Ghosts is a simple but cleverly designed song with a climax which is to be sung pianissimo—which should recommend it to singers who have this effect in the high register at their command.

(G. Schirmer, Inc., New York)

Sonata No. 2 in A Minor (for Violin and Piano)

By Enrique Soro

This is a work of large proportions, effective, interesting, melodic. It consists of four movements—allegro, scherzo, intermezzo, finale. The two instruments are well balanced and though the piano part is brilliant it does not overshadow the violin, as is so often the case. The harmonic structure is attractive without being over-developed, and the melodies and themes are excellent. It is a work which should attract violinists and pianists.

Three Piano Pieces: Jesmond, Melcombe and Shenadoah

By H. Balfour Gardner

Only two of these have reached the reviewer's desk, the first and last. They are simple, original, very skillfully made compositions, based upon themes of no originality but so well put together as to be effective. The harmony is quite unusual, not to be called modern, but certainly individual. One would perhaps understand them better if the meaning of their titles were clear.

Cordova, Op. 232, No. 4

By Isaac Albeniz, and Edited by Carl Deis

This work, dedicated to Enrique Morera, is headed with the following descriptive "program:" "The silence of the night, where naught was heard but the murmur of jessamine-scented breezes, is invaded by the sound of guzlas accompanying serenades and thrilling the air with ardent melodies and tones soft as the swaying of the palms high over head."

The music is rather simple, expressive, pleasing, of somewhat popular character. It is, however, very well constructed, dignified, aristocratic. It has a Spanish flavor without affectation. A curious effect is produced by the introduction of an imitation of an organ playing something in the nature of a harmonized Gregorian Chant, leading into one of the principal motives, a dance movement. The entire work is melodic and charming. M. J.

Ora Hyde Under New Management

Ora Hyde, a sterling young soprano, is now under the management of the State Concert Bureau, Carnegie Hall, New York.

MUSIC ON THE PACIFIC SLOPE

LOS ANGELES AUDIENCES HEAR FINAL BOWL CONCERTS

Tuesday and Thursday Artists' Series Announced—Civic Opera to Open October 6—Other News

Los Angeles, Cal., September 4.—The final week of the Bowl concerts was perhaps the most brilliant of the season. The August 26 concert opened with Beethoven's symphony No. 5 in C minor, followed by the Deems Taylor suite, Through the Looking Glass, which was given here for the first time that evening. It took popular fancy and was loudly applauded. Stravinsky's Fire Bird suite finished the alluring program.

YOUNG ARTISTS NIGHT.

Thursday evening was the long heralded Young Artists Night. The opening number, Mozart's Magic Flute, was followed by the Bach concerto for two violins in D minor, played by the winners—Louis Putlitz, less than fifteen years old, and Hans Wippler, a young member of the orchestra. They played excellently, giving an interesting exhibition of bowing and producing a tone of depth and maturity. After Tschaikowsky's overture Fantasia, from Romeo and Juliet, Violet Stallcup, another contest winner, played the first movement of Rubinstein's concerto for the piano in D minor with much skill. These young artists received practically all of their training in Los Angeles which made their work more teresting to the listeners. They received an ovation and many flowers. The popular Merry Wives of Windsor overture closed the program.

ALL WAGNER PROGRAM.

Friday night was an all Wagnerian program as follows: Prelude to Die Meistersinger; Good Friday Spell from Parsifal; Bacchanale from Tannhauser (Parisian version); introduction to act three from Die Meistersinger; Entrance of the Gods into Valhalla, from the Rhinegold; Prize Song from Die Meistersinger and the Ride of the Valkyries.

CLOSING NIGHT.

Saturday night, the last night of the Bowl concerts, showed what was probably the largest crowd of the season. Beethoven's Lenore overture No. 3, was followed by the Deems Taylor suite, Through the Looking Glass, by request. This was again received with much enthusiasm. During the intermission subscriptions were taken for the new concrete seats which will be established in the Bowl. The contributions were so numerous that they overstepped their time and it was necessary to curtail the program which wound up with The Star Spangled Banner.

FIVE OPERAS BY CIVIC OPERA COMPANY.

The Civic Opera season which opens here October 6 will present five operas. They are Andrea Chenier, Manon, Romeo and Juliet, Traviata and a fifth yet to be chosen from a possible three. The leading roles will be taken by Beniamino Gigli, Claudio Muzio, Tito Schipa, Giuseppe de Luca, Louis D'Angelo, Lodovico Oliviero, Thalia Sabanieva, Millo Picco, Paolo Ananian, Jose Mojica and others.

To Gaetano Merola belongs the credit of forming our civic organization. He is conductor of the San Francisco Opera organization and will conduct the one in Los Angeles performances. Alexander Bevani has been training the chorus of 100 voices for many months. The opera season promises to be a great success and according to the business manager, Merle Armitage, the civic response has been remarkable.

CONSTANTINE ELWOOD OPENS BALLET SCHOOL

Constantine Elwood Carpenter, formerly of Philadelphia, has severed his connections with the East and opened a ballet school in Hollywood.

TWO ARTIST COURSES.

Manager Behymer announces two artists courses, as follows: Tuesday Series—Louis Graveure, Claire Dux, Percy Grainger, Sophie Braslau, Mischa Elman, Ruth St. Denis Company, Alberto Salvi, Guy Maier and Lee Patterson, Florence Easton, Pavlowa Ballet, Tito Schipa and Frieda Hempel. Thursday Series—Ina Bourskaya, Louis Graveure, Mieczyslaw Münz, Ernestine Schumann-Heink, Mischa Elman, Ruth St. Denis Company, Erna Rubinstein, De Reszke Singers, Male Quartet, Claudia Muzio, Royal Dadmun, Pavlowa Ballet, Rosa Ponselle, Maria Jeritza, and Feodor Chaliapin. B. L. H.

SEATTLE, WASH., ENJOYS ANNUAL SAENGERFEST

Moller Praised as Conductor and Composer—Erik Bye and Elmer Ohrne Please—Chorus Excellent

Seattle, Wash., September 3.—The annual Sängerfest (Festival of Song), given under the auspices of the Pacific Coast Norwegian Choral Societies, was brought to a successful conclusion on September 1 after a four day session in Seattle. While much of the time was taken up with meetings of various kinds, and with trips for members, the outstanding features of the Festival were the two concerts given in Meany Hall, Saturday evening, August 30, and Sunday afternoon, August 31, in which over 300 picked men from the combined Norwegian male choruses of several coast cities were heard in concert.

It was triumphant event for the conductor, Rudolph Moller, composer and conductor. He distinguished himself for the quality of his musicianship and the ensemble which he obtained from the capable chorus. It is not often that Seattle audiences have an opportunity to hear such a large male chorus and the response was overwhelming. The greater part of the choral numbers were unaccompanied; yet there was never the slightest deviation from pitch. The tone quality of the chorus was beautiful but lacked the volume which would ordinarily be expected from such a large gathering. Mr. Moller's interpretation of Grieg's Landkjending (Recognition of Land) met with storms of applause, while two of his own works were received with equal enthusiasm—and deservedly so.

Erik Bye, Norwegian baritone, was the principal soloist, interpreting two groups of songs on each program, one in English, and one in Norwegian, as well as the incidental solo in the Landkjending. He has a pleasing voice, good diction and received a splendid reception.

Elmer Ohrne, a young local tenor, was given an incidental solo in the Beschnitt Ossian and sang a group of Norwegian songs. He was especially well recived as he is the possessor of a good quality voice. Arville Belstad, local pianist and accompanist, provided excellent accompaniments for the singers.

Another splendid part of the concert was the twenty piece orchestra, under the direction of George Kirchner, which gave several selections of Scandinavian Music. The Sängerfest will be held next year in Portland, Ore., and Rudolph Moller, by unanimous vote, will again conduct the combined chorus. J. H.

OAKLAND, CAL.

Oakland, Cal., September 4.—A long list of events will be given under the joint direction of Selby C. Oppenheimer and Zanette W. Potter of this city. These include Alma Gluck, Mischa Elman, Schumann-Heink, the Paul Whiteman Orchestra, De Pachmann, Pavlowa and her ballet, Chaliapin and Frieda Hempel. Miss Potter's Artists' Concert Series, in its twelfth year, again has been booked exclusively with Oppenheimer artists and includes Louis Graveure, Sophie Braslau, Ruth St. Denis and Company, Erna Rubinstein, Alfred Cortot, Rosa Ponselle and Tito Schipa. P.

Hurlbut's Los Angeles Voice Clinics

At his sixteenth Los Angeles clinic, Harold Hurlbut, New York teacher of singing and exponent of de Reszke's latest ideas, gave the first of a series of lectures on The History of Jean de Reszke's Vocal Science. He illustrated the great Polish master's methods of curing vocal strain and tension by means of a series of "release exercises."

Two of his professional pupils were used in these illustrations—Herrold de Grosse, baritone, whose work with the Savage Grand Opera Company is well known, and Mme. Carrie Kraft, the California dramatic soprano, who is creating a sensation in open air concerts accompanied by a concert band.

Mr. Hurlbut's following is composed of the finest artists who have come from the great music centers to locate in Los Angeles, Hollywood and Pasadena. It is said that his Southern California master classes in de Reszke technic have extended over an unprecedented period.

SAN FRANCISCO NEWS

San Francisco, Cal., September 8.—Emilie Lancel's homecoming recital at the St. Francis Hotel proved a notable affair, attracting a considerable crowd who were anxious to hear the young singer at her first public appearance since returning from abroad. Miss Lancel, the possessor of a splendid mezzo-soprano voice, gave her friends cause to congratulate her on more than one point of advancement for, due to her two years' study in Italy and France, she has greatly developed, vocally and artistically. A singer of temperamental potency and emotional expressiveness, Miss Lancel has enhanced these qualities with a greater command of tonal gradations, suavity of phrasing and purity of diction in every language. The program consisted of Italian, French, German and English songs, Miss Lancel demonstrating a thorough knowledge of the various styles, interpreting them with taste and musical comprehension. Uda Waldrop was the accompanist, giving additional pleasure to the recital with his poetic readings of the score.

Gino Severi, violinist and orchestra leader who spent the summer in Italy, is now conducting the orchestra at the Warfield Theater. Mr. Severi is a splendid musician and conductor. His many admirers are happy to enjoy again his splendid artistry and well chosen programs.

George Stewart McManus, who for the past two seasons has been touring with Jean Gerardy, cellist, as solo pianist and accompanist, returned to his home here. Mr. McManus' plans, at the present time, are uncertain but it is hoped that he will make this city his permanent residence.

Karl Rackle, the pianist, left during this past week for New York. A musician of Mr. Rackle's ability should find little difficulty in securing public appearances in the East.

For the purpose of joining Johanna Gadski, who will open her tour of the Keith circuit in St. Louis, Margaret Hughes, our talented accompanist, departed for the East. This will be the second extensive tour as accompanist that Mrs. Hughes has undertaken with Mme. Gadski.

Edward F. Schneider, composer and pianist, has been added to the staff of instructors at the San Francisco Conservatory of Music and will devote one day each week to piano students. For over twenty years Mr. Schneider has been connected with the music department of Mills College.

Another artist added to the faculty of the San Francisco Conservatory of Music is May Mukle, the English cellist. Miss Mukle will take up her duties at the conservatory upon her arrival in October, devoting her energies to advanced students only who desire instruction in the art of interpretation and ensemble playing.

Merlyn Morse, baritone, gave a half hour of music in the Greek Theater, Berkeley, impressing those who heard him.

This year's series of Alice Seckels' Matinee Musicale will be held in the new ballroom of the Fairmont Hotel where a special stage setting and arrangement of the room has been designed for these affairs. The artists engaged for this season include Ina Bourskaya, Claire Dux, Mieczyslaw Münz, Alberto Salvi, the De Reszke singers and Royal Dadmun. The Alice Seckels Matinees are one of the outstanding features of our musical season.

Harold Pracht, sales manager of the Wiley B. Allen Company, is to be in charge of the relations with visiting concert and resident artists. These duties were formerly discharged by the late George R. Hughes, who passed away in Chicago this summer during an eastern trip. Mr. Pracht enjoys a reputation here as a concert soloist, his fine baritone voice having been admired by many concert devotees. He is well known in club, social and musical circles.

V. I. Shepherd, manager of the Elwyn Concert Bureau in San Francisco, has returned from an extended booking tour of the Northwest and is optimistic over the outlook for the forthcoming season. Mr. Shepherd announces that the Elwyn Bureau will present in this city a series of ten evening concerts in addition to a number of other feature attractions. Appearing in the series will be Jascha Heifetz, Reinald Werrenrath, Moriz Rosenthal, Mabel Garrison, Isa Kremer, the London String Quartet and other artists of equal distinction. C. H. A.

MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Coolidge, Davis and La Follette are the new motion picture stars Hugo Riesenfeld is presenting at both the Rialto and Rivoli theaters this week. The three candidates are seen and heard in a De Forest Phonofilm presentation. There was a preview of this picture at the Rivoli last Thursday morning before an invited audience that included some of the best known men and women in journalism, politics, science and finance.

S. L. Rothafel had the movies brought right to his doorstep when Banner Productions set up several cameras in the front yard of his home at Spuyten Duyvil and took some exterior scenes for Such as Sit in Judgment. The production is being made at the Whitman Bennett Studios in Yonkers and the director selected the Rothafel home for exterior scenes because of its attractiveness.

The Nervous Wreck, with Otto Kruger and June Walker in the cast, is the attraction at the Schubert-Riviera Theater this week.

Eleonora de Cisneros, well known concert artist and opera singer, made her vaudeville debut at the Palace Theater last Monday and scored a decided success. She is singing both operatic and popular numbers.

The Rivoli

Who is there but thrills to the tune of My Old Kentucky Home, Swanee River, Massa's in the Cold, Cold Ground, Old Black Joe, and the like? Just as a caption on The Rivoli's screen stated last week, "The world may forget Stephen Foster, but it can't forget My Old Kentucky Home." Nor should it forget Stephen Foster. If such a picture as The Rivoli showed last week were to be featured in every movie house in the country, then those ignorant or unacquainted would know and remember. The picture referred to was titled just Stephen Foster, and was one of the Famous Music Master Series.

There was indeed something familiar about the deep bass tones of the soloist when Rhys Herbert's Song of the Mush-on was presented with The Rivoli ensemble and orchestra. Just a glance at the program and the secret was out. The great fur coat secreted none other than Fred Patton, the distinguished concert and oratorio singer. That he achieved a genuine success need not be doubted. His was a high light of the program.

Of course one always enjoys the orchestral numbers at this house for they are excellent. And the feature picture, offering Thomas Meighan in The Alaskan, was both interesting and educational—really very good. But, liked equally as well, if not better, was Luna-cy, an Ives-Leventhal Stereoscopik, "one of the third-dimension films," which kept the huge audience laughing or giggling throughout the hasty trip to Luna Park.

To end with, there was a dance divertisement and Hawks of the Sea, an Aesop Fable.

The Rialto

The overture at the Rialto Theater last week was Liszt's Sixth Hungarian Rhapsody, delightfully played and much applauded by the audience at the performance we attended. This was followed by the Riesenfeld Classical Jazz. Hugo Riesenfeld and Willy Stahl, as usual, alternated as conductors. A special feature of the musical program was a flute duet, Rondeau Brilliant, rendered by D. Saevitch and M. Patchook, who gave a praiseworthy demonstration on this instrument. The dance number, Rose Marie, introduced Lorelei Kendler in a dainty presentation of "the light fantastic."

An interesting one reel comedy entitled Trickery proved a novelty, explaining the many miracles of the photoplay. The main attraction of the pictured features was an adaptation of A. S. M. Hutchinson's The Clean Heart. Percy Marmont, who created for himself a reputation in that author's If Winter Comes, once more heads a cast of excellent players. As usual in Mr. Hutchinson's stories, the plot is submerged in the character of its hero. This would seem to be another step in the advancement of the motion picture—not only physically, but mentally and morally the development of a man is portrayed on the silver sheet. It is well done, and if the action occasionally is forced to rely on captions, they are timely and splendidly presented. Mr. Marmont does his usual good work, supported by Marguerite de la Motte and Otis Harlan.

The Capitol

Marion Davies in Yolanda was the principal attraction at the Capitol Theater last week, following a run of some time at the Cosmopolitan Theater. In this photoplay Miss Davies delineates two characters, that of the Princess Mary of Burgundy and that of Yolanda, a burgher maid who wins the love of a dashing prince. The plot for this photoplay is laid in France in the fifteenth century, and as is always the case in pictures featuring Miss Davies, the costumes are elaborate and accurate reproductions of the period.

A most colorful program surrounded the feature picture, the divertissements including Pale Moon, an Indian love song by Frederic Knight Logan, sung by Betsy Ayres and Joseph Wetzel, assisted by Doris Niles. This was a decidedly artistic number, both vocally and scenically, and won well merited applause. Mlle. Gambarelli and the Capitol Ballet Corps displayed charm and grace in a rendition of Drigo's Valse Bluette. As was to be expected from Frank Moulan, he injected genuine comedy into O See the Little Lambkins Play, from Robin Hood. This was sung by Mr. Moulan and the Capitol Male Ensemble, and the rendition recalled the days when the well known singer and comedian was so popular when he appeared in light opera.

A word of praise should be given to the orchestra, too, for its impressive rendition of the Rakoczy March from The Damnation of Faust. David Mendoza is the conductor at the Capitol Theater, and under his direction the orchestra invariably plays exceptionally well. The program also included the Capitol Magazine, and an organ solo completed the bill.

The Mark Strand

An unusually splendid motion picture was presented at the Mark Strand Theater last week, The Sea Hawk, which came direct from a long run at the Astor Theater. This is a costume picture, in which there are thrills aplenty, what colorful scenes, the direction under Frank Lloyd is excellent, and the acting highly commendable. The principal characters in The Sea Hawk are Milton Sills, Enid Bennett and Wallace Beery. As is usual at the Mark Strand, a prologue was furnished which was entirely in keeping with the plot of the feature picture.

Allen McQuhae Returns

Allen McQuhae, tenor, arrived in New York on September 14 on the Celtic with Mrs. McQuhae and Allen, Jr., after three months spent in Europe. The evening before the boat sailed Mr. McQuhae gave a concert in Liverpool to a packed house. While in Italy he coached with Lombardi, the celebrated coach of Edward Johnson and Caruso, and appeared in opera in Italy for several weeks under the direction of Lombardi. On September 15 Mr. McQuhae left for his home in Dallas, Tex., but will return to New York within a few weeks to begin his extensive concert tour.

Toska Tolces to Play in Los Angeles

Toska Tolces, a talented young New York pianist, has been engaged for an October appearance with the Los Angeles Philharmonic Orchestra, Rothwell conducting. She will play the Schumann concerto.

Photo by Edwin F. Townsend

LEO ORNSTEIN,

well known pianist and composer, who has been engaged to head the piano department at the Zeckwer-Hahn School of Music (The Philadelphia Academy of Music). Mr. Ornstein will devote his entire time to the school, taking up his residence in Philadelphia. He will give at least two recitals in that city under the auspices of the Zeckwer-Hahn School.

Carl Hein Back From Wagner Songfest

Carl Hein, one of the directors of the New York College of Music, recently returned on the S. S. Deutschland from the Wagnerian song festival in Bayreuth, Germany.

Fishel photo

CARL HEIN

Forty thousand male voices, selected from 3,000 singing societies all over the world, were heard, and Mr. Hein represented several singing societies from New York. In the procession of the 40,000 participants through the streets of Hanover, Mr. Hein was honored by having a place in one of the first carriages, decorated with the American flag. The American carriage, he reports, received welcome greetings and cries of "Hail America," all through the procession.

A number of modern compositions were performed and Mr. Hein commented, "Hindemith, an ultra-modern composer, is now idolized by the music lovers of Germany."

De Gomez Enjoys European Trip

A musical life renders one keen to new impressions. Thus Victor de Gomez, of the Cleveland Institute of Music, accounts for the every minute's enjoyment of his sojourn in Europe this past summer. Since the early part of August Mr. de Gomez has been in Sussex. He writes that Mr. Adams, president of Lloyds, welcomed the quartet into his summer home, Raven's Moat, for rehearsals. Several afternoons were spent with Mr. and Mrs. Frank Bridge, who own a summer home just a few miles down the shore. Plans for the early future included a two weeks' stay in London, when a recital in Aeolian Hall was to be the principal event. While in France, Mr. and Mrs. de Gomez spent a week in Seulis with the Kindlers. Mr. de Gomez missed seeing Beryl Rubinstein in Paris, as the latter was visiting the Pochons in Switzerland. But he found Ruth Edwards, of the Institute, and also Mr. Sokoloff, with whom he says they had a delightful visit.

Opera at the Manhattan

Adriana Boccanera, a young Italian coloratura, was the outstanding figure of Monday night's (September 15), opera performance at the Manhattan Opera House. She made her American debut in Traviata, presenting a charming and appealing Violetta. She possesses a voice of exceptional clarity and displayed vocal skill. The plaintive Ah, fors è lui and the gay Semper Libera, as well as the lovely Addio del Passato, she interpreted to the evident satisfaction of the capacity audience. Rogelio Baldrich as Alfredo and Giuseppe Maero as the elder Germont met tlso with enthusiastic applause. Emilio Capizzano conducted effectively.

Tosca was given on Tuesday evening, with Capizzano again conducting. As Scarpia, vocally and histrionically, Alfredo Gandolfi did excellent work, giving a performance that won for him the enthusiasm of the audience. Beatrice Melaragno was the Tosca, and she appeared to be at her best in the scenes with Gandolfi. Giuseppe Radelli was excellent as Cavaradossi.

Cavalleria Rusticana and Pagliacci was the offering for Wednesday evening. Of principal interest in the first named was the appearance of an American singer, Edith Nelson, as Santuzza. Frances Paperte, one of the Stadium soloists, appeared as Lola.

Bellini's antiquated and rarely heard Norma was presented on Thursday evening, with Agnes Robinson in the title role. Miss Robinson, an American soprano, revealed a voice of much power, a rich, full tone, and wide range.

A performance of Rigoletto was given on Friday evening and the offering for Saturday was Il Trovatore.

Jan Van Bommel Sings Mana-Zucca Songs

The well known Dutch baritone, Jan Van Bommel, who will tour extensively this season, will feature Mana-Zucca

JAN VAN BOMMEL,
Dutch baritone, who will feature Mana-Zucca's songs this season.

songs on his programs, including Those Days Gone By, her popular ballad, and Solace, one of her art songs. His first concerts will be in Scranton, Washington and Philadelphia.

Jorgen Bendix with San Carlo Opera

Jorgen Bendix, the noted young Danish baritone, who created an excellent impression at his concert debut in Aeolian Hall last spring, is making his New York operatic debut at the Jolson Theater, with the San Carlo Opera, in Carmen and appearing again in Tosca.

Diaz Sings in Stockbridge

Rafaelo Diaz, tenor, interrupted his vacation to sing at White Lodge, Stockbridge, Mass., on September 12, in a joint recital with Ruth Deyo, pianist. A fashionable audience of summer residents enjoyed the work of the two artists.

Harold Henry to Give Additional Recital

The day following the final concert of the Bennington concert course, which had been given by Oscar Seagle and the Herter Norton String Quartet, before a large and enthusiastic audience, a committee waited upon Harold Henry to request that he give an additional piano recital in Bennington before the end of September, because there had been so much disappointment among the subscribers at his not appearing upon the last program. Because of Mr. Henry's many other engagements he was obliged to refuse the request. So many of his pupils have expressed the wish to study in Bennington during October that he has decided to remain there through that month. He will make New York his headquarters after November 1. Mr. Henry has promised to give a similar course of concerts in the Yellow Barn Studio, Bennington, next summer.

San Carlo's Second Week Repertory

The repertory for the second week of the San Carlo Opera season at the Jolson Theater will be as follows: Monday, La Bohème (Roselle, Madeline Collins' debut, Onofrei, Valle, De Biasi, Guerrieri); Tuesday, la Forza Del Destino (Saroya, Salazar, Basiola, Guerrieri); Wednesday, Madam Butterfly (Miura, Bore, Onefrei, Valle, Franchetti); Thursday, La Gioconda Clara Jacobi, De Mette, Tommasini, Basiola, Guerrieri); Friday, Lucia (Tina Paggi, Frazer, Salazar, Basiola, Franchetti); Saturday afternoon, Carmen (De Mette, Rosa Low, Tommasini, Interrante, Baccolini); Saturday evening, Otello (Saroya, Bore, Salazar, Basiola, Guerrieri). The Pavley-Oukrainsky Ballet will be a feature at every performance.

Music in Havana

The Sociedad Pro-Arte Musicale announces its plans for the coming season to include a series of world renowned artists, and four concerts of the New York Symphony Orchestra. The dates are as follows: November—Ottein-Crabbe Ensemble chamber opera; December—Virgilio Diago, violinist; Adela Verne, pianist; January—Cecilia Hansen, violinist; New York Symphony; February—Jascha Heifetz, violinist; March—William Bachaus, pianist; April—Dusolina Giannini, soprano.

Philadelphia Orchestra's New York Program

The Philadelphia Orchestra announces the opening of its season at Carnegie Hall on Tuesday evening, October 21. The program for that concert comprises the first symphony of Brahms and three works by Igor Stravinsky, Fireworks The Song of the Volga Boatmen for wind instruments and percussion, and extracts from L'Oiseau de Feu.

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VOICE TRIALS for the Chorus of the Oratorio Society, N. Y., have taken place on Monday and Tuesday evenings, September 15th and 16th, respectively, at the parlors of the Chamber of Music, Carnegie Hall, from 7:30 to 9:00 p. m. Additional trials will take place every Thursday from 7:00 to 7:30 at the same place beginning September 25 and continuing until October 16. Candidates for the Chorus should write to the office of the Society at 1 West 34th Street, New York City. Mr. Albert Stoessel, conductor, will judge the voices. A delightful season of choral composition is to be anticipated with Brahms' "Requiem," Gustav Holst's "Hymn of Jesus" (first time in America), the 100th and 101st performances of Handel's "Messiah," and the "Beatitudes" by Cesare Franck.

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OPINIONS OF THE PRESS

Elsa Stralia

Elsa Stralia, dramatic soprano, who has delighted patrons of the Aldine Theater in Pittsburgh, has been engaged for another two weeks there after which she goes to Loew's new theater in St. Louis, Mo.

The Pittsburgh Press writes as follows of Mme. Stralia's artistic work:

Opera Star continues Aldine engagement—Mme. Elsa Stralia, the Covent Garden opera star, who charmed Aldine Theatre audiences last week, will continue her engagement there this week in a complete new program. It is seldom that local theater patrons have an opportunity to hear a concert by such a famous personage in the musical world as is Mme. Stralia. She came to Pittsburgh with a world-wide reputation, and immediately added another city to her list of international triumphs. . . . Mme. Stralia has a voice that is admirably suited to several different kinds of selections. She is perfectly at home in the field of grand opera, her repertory being wide and varied, and she also sings lighter numbers in an effective manner.

Nikola Zan

Nikola Zan, baritone, gave a delightful program of songs at Turn Verein Hall, Portland, Ore., under the auspices of the United Croatian Societies, on the evening of August 23. What the press had to say of him the following day proves the success of his appearance:

Mr. Zan opened his program with Verdi's noble recitative and aria, Il lacerato spirito, which displayed the singer's resonant voice and style admirably.

Notturno (Ruzic) was sung with subtlety. The Young Days, vitally sung, was received with a storm of applause, which compelled an encore. Until (Sanderson) was given with fine drama and breadth, and it was one of the favorites of the program. The Happy Lover (Wilson) was exquisitely sung.—The Oregonian, August 24.

The strong, pleasing tones of Zan's vibrant voice are well suited to the selections he offered in his recital, which was appreciated by an unusually sympathetic and representative audience. Into the picturesque, vivid and sometimes bizzarre songs, Zan injected excellent dramatic feeling, always with perfect restraint. —Oregon Journal, August 24.

Before an audience of appreciative and enthusiastic music lovers, Nicola Zan gave an artistic and beautifully sung program. Zan brought out the delightful racial qualities of the Croatian group, with lively, melodic content and vibrant rhythm.—Portland Telegram, August 24.

Samuel Ljungkvist

Samuel Ljungkvist was tenor soloist during the month of August at the Chautauqua Institution, N. Y., where he scored a decided success, as will be seen from the appended press comments:

The exacting role of Samson was taken by Samuel Ljungkvist, who sang the difficult arias, which fall to his part, with ease and brilliance. Such numbers as Israel, Break Your Chain, in the first act, and the powerful aria at the end of the opera, make great demands upon the singer, in range of voice, interpretative ability, and dramatic strength. Mr. Ljungkvist was more than capable in all these respects, and made a lasting impression upon the audience with his splendid performance. His duets with Delilah in the love scene in the second act were among the most beautiful numbers of the opera. —Chautauqua Daily, August 16.

Rarely has a singer been so enthusiastically received at Chautauqua, and seldom, indeed, has a vocalist created by good work so much enthusiasm as that aroused by Samuel Ljungkvist, the tenor soloist for August at the Institution, by his singing of Lohengrin's Farewell, from the opera by Wagner. Mr. Ljungkvist, in his appearance, by his personality and with his remarkable tenor voice, aided by the splendid acoustic properties of the auditorium and supported by the sympathetic playing of the orchestra, charmed and delighted the audience. He was recalled numberless times, and it was a source of great disappointment to the large audience that he did not respond to an encore. He appeared later in the program with the other three singers of the August quartet in the well known quartet from Rigoletto, by Verdi, where, as is known, the tenor carries the principal part. Mr. Ljungkvist possesses a full, round tenor voice of pleasing quality, smooth and even throughout its extensive compass. In his interpretations he brings to bear sincerity of purpose, idealism and spirituality.—Jamestown Evening Journal, August 9.

The Fiqués

A successful recital and lecture was given at Poquyogh Chapel, Waterford, Conn., on August 8, by Carl Fiqué, pianist and composer, assisted by Katherine Noack Fiqué, dramatic soprano. Both artists were well received by the large audience and the New London Day commented as follows:

The joint song and piano recital proved one of the artistic contributions to the life of the summer colony there. It was one of the most delightful recitals of its kind held in this vicinity this summer, the audience being completely under the spell of the artists' genius. . . . Before the rendition of each selection, Mr. Fiqué endeavored first to familiarize the audience with the thematic material of the song and the outline of its story. He then recited an arrangement of the text, accompanied by the piano score, thus presenting the dramatic and emotional development of the work in true artistic form. Mr. Fiqué is a musician of extraordinary power. It would be difficult to speak too highly of his work. It was indeed interesting to listen to an illustrious composer translate his own music when he is also an illustrious pianist. . . . . Mrs. Fiqué's interpretation of each number was highly effective. She is blessed with an unusually sweet voice and marked histrionic ability tended to enhance the merit of each song she sang, particularly in the rendition of the Santuzza role from the opera, Cavalleria Rusticana. . . . The recital was largely attended and it is understood a goodly sum was realized.

Curtis Institute News Notes

Emanuel Zetlin, who will conduct violin classes at the Curtis Institute of Music in Philadelphia, is a comparative newcomer to this country, having been here only about a year. Already, however, he has established a definite place for himself in this country following his brilliant European record, which started with Mr. Zetlin's graduation with the first prize from the Imperial Conservatory in Petrograd at the age of fifteen and continued through some hundred concerts throughout Russia, Finland, Switzerland and Germany.

Announcement has just been made by John Grolle, director of the Institute, of the acceptance by Lawrence Adler of the post of special advisor to the academic faculty of the Institute. Mr. Adler's duties will be to correlate the academic instruction with the particular musical and artistic needs of the students and to act in the capacity of dean of the academic courses. Mr. Adler is a son of the distinguished educator, Felix Adler, who, himself, is a member of the Advisory Council of the Institute.

For some dozen years before the war Michael Press, his wife, Vera Maurina, and his brother, Joseph Press, made up The Russian Trio. With the advent of the war conditions forced the disbanding of the trio, to the regret of all lovers of the best in chamber music. It is therefore of interest to note that Michael Press, in collaboration with Leo Schultz, cellist, has organized a quartet to be known as The Press Quartet, which plans to give ten concerts during the coming season at Hunter College, New York. This will again afford an opportunity to hear Mr. Press conducting in chamber music. In addition to Mr. Press' work with this quartet and his appearance as soloist with the Philadelphia Orchestra, he is to give this season at least one recital in New York and three in Philadelphia. Mr. Press has also been invited to conduct one of the Sunday concerts of the Philharmonic Orchestra of Philadelphia. This program, joined to Mr. Press' classes in the violin and orchestra at The Curtis Institute of Music, presages a busy season for him.

Münz Program Pleases Australians

Programs from Mieczyslaw Münz' first Australian recital in Sydney have just been received. At his concert there the pianist played the following: Menuet by Bach (mss.); organ toccata, Adagio and Fugue in C Major, by Bach-Busoni; Gavotte by Sgambati (mss.); twenty-four Preludes, op. 28, by Chopin; Music Box, by Sauer, and Naila, by Delibes-Dohnanyi. Especially remarked by the Australian press were his rendering of the twenty-four preludes which apparently had never been done before in Australia. The Mss. Menuet by Bach, which was discovered by Busoni and by him presented to Münz, was much liked, as was also the Sgambatti Gavotte, also in manuscript, a gift from the composer to Münz. The audience, however, was far from being too "highbrow" to appreciate the pretty Sauer Music Box and the Delibes-Dohnanyi ballet music. "At this point," says the Sydney Sunday Times, "Dame Nellie Melba threw reserve to the winds and waved her program aloft, vociferating many enthusiastic 'bravos'!"

Elena Gerhardt for Winnipeg

Elena Gerhardt has just been booked for an appearance in Winnipeg, Canada, on October 16. This will be her first appearance in the Canadian city .

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MUSICAL COURIER

Weekly Review of the World's Music

FRANCES NASH

Whose exceptional artistry has placed her in a foremost position amongst the world's women pianists

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